संस्कृत-भारती

SAṂSKṚTA-BHĀRATĪ

(5th Issue)

कलिकाता-विश्वविद्यालय-संस्कृत-विभागीय-पत्रिका

Journal of the Department of Sanskrit

Editor

Dr Dipak Ghosh

UNIVERSITY OF CALCUTTA
DEPARTMENT OF SANSKRIT
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Professor Rathindranarayan Basu
M.Sc. (Ag.), Ph.D. I.A.R.I. D.Sc. (Cal.)
VICE-CHANCELLOR

March 21, 1997

MESSAGE

I am glad to know that the Department of Sanskrit, University of Calcutta, is going to publish a departmental Journal "Saṃskṛta Bhāratī". I believe that valuable articles on Sanskrit language and literature will enrich the Journal.

I convey my best wishes for the successful publication of the Journal.

R. N. Basu
Vice-Chancellor

EDITORIAL

It affords me immense pleasure to announce that the fifth issue of Saṃskṛta Bhāratī, the bilingual Journal of the Department of Sanskrit, University of Calcutta, has come out. Though I was very busy during the tenure of my Headship to collect articles and to go through the Press, I felt very much obliged and grateful to my colleagues for contributing their articles for the Journal. The articles are collected for inclusion in the Departmental Journal, mainly from the teachers of the Department and also from those who were or are still connected with the Department in some form or other, including our old students, research scholars etc. The main purpose of this Journal is to cater for the needs of the learned teachers and to ensure the different aspects of Sanskrit or Indological studies of ancient India. I hope the readers will appreciate this point of our motto. However, myriad thanks to my dear scholars and article-contributors.

Our special thankful gratitude is for Dr (Ms) Karuna Bhattacharya, Pro-Vice-Chancellor for Finance, for her kindly releasing the fund for publication of the Journal.

The Department of Sanskrit was established some eighty years ago as one of the Faculties of Humanistic Studies. It has a long history to record for the contributions rendered by our previous preceptors. Each Department had not got any specific Journal in the past. But the University of Calcutta had then the two outstanding Journals—(1) Calcutta Review, and (2) Journal of the Department of Letters. Sanskrit Professors of those days used to contribute quite a lot in those two Journals. The Journal of the Department of Letters was an outstanding one where the teachers of the Department of Sanskrit used to contribute very good articles concerning Sanskrit and ultimately these were published in a book form as well. For example, Prof. Prabhat Chandra Chakravarty's two books entitled Philosophy of Grammar (1931) and Linguistic Speculations of the Hindus (1933) were originally published serially in the Journal of the Department of Letters. However, though the Department of Sanskrit did not have any Journal of its own, the Sanskrit teachers of the Department had contributed enough for the cause of Sanskrit learning.

In modern times, many departments of the University have their respective Journals, and the Department of Sanskrit is no exception. It was in the early eightees, the Department started a Journal of its own. The first issue came out sometime in 1982-83, and the second issue in 1986. The third issue was quick enough to come out in 1987. After that there was an inordinate delay for the fourth issue which came out in 1995 under the able editorship of Dr Sitanath Acharya Sastri, the former Head, Department of Sanskrit, Calcutta University. In his editorial he wished that, though the gap is regretable, from now on the department should try to publish the Journal 'at regular intervals.'

But I express regret that the subsequent fifth issue is being published in some delay, although the start was given within the tenure of my Headship. I hope the articles published in this volume will be liked by the scholars of Sanskrit studies.

As far as the activities of the Department during the tenure of my office as Head of the Department are concerned, I can humbly mention some of the important features of our Department :

First of all, the M.A. Examination for 1995 & 1996 were held in the same years sometime in the month of September & October, and the results were also out as per the scheduled time of the University. There was no delay in publishing the result and for that the Controller's Department must be thanked for their kind co-operation.

In the same way the M. Phil. Programme was also conducted by the convener, M.Phil. committee, Dept. Sanskrit, C.U. regularly and the result was also out duly.

Similarly the Ph.D. Programme was also conducted by the convener successfully as per rules and regulations of the University.

Our Manuscript Section also deserves to be mentioned for doing its good job regularly.

In February 1996 Prof. Dr Rama Ranjan Mukherjee, former Vice-chancellor of Burdwan University and Rabindra Bharati University, at present Chancellor, Tirupati Sanskrit Vidyapith, Tirupati, A.P.—a renowned and brilliant student of our Department (in middle forties), was felicited by the Department at Darbhanga Hall of the University for achieving a prestigious award 'Viśva Bhāratī' from the Govt of Uttar Pradesh.

Our Department observed Sanskrit Day celebration in August, 1996 according to the declaration of the Govt of India. The programme was conducted in the Sanskrit language by the students of the Department which included recitation, elocution, debate, music etc. On this occasion Prof. Dr Dilip Kumar Kanjilal, former Principal, Govt Sanskrit College, Calcutta, delivered a Seminar Lecture entitled *Vimāna (Aeroplane) in Sanskrit Literature.*

In March 1997, there was a Seminar on 'Music in Sanskrit' at Darbhanga Hall of the University where Professor Dr Gobinda Gopal Mukhopadhyaya, the eminent Musician Sanskrit-Scholar, was the chief speaker. Prof. Amar Kumar Chattopadhyaya, Dr (Mrs) Sudaksina Bandyopadhyaya, Prof. Syed Manal Shah Alkadri, Dean in Arts Faculty, Dr Subhas Chandra Banerjee, Secretary, Arts and commerce, C.U., and Prof. Dr Satya Ranjan Banerjee also spoke on the subject. The Seminar was conducted with lectures and practical demonstrations on songs in Sanskrit participated by Pandit Harinarayan Vedatirtha, Dr Manikuntala Haldar, Dr Sadhan Chandra Sircar, Dr Ruma Bandyopadhyaya, Sri Nirmalya Guha and others.

During the last two years ending in 31st March, 1997 our Departmental Teachers had ceaselessly contributed a lot to the store of Sanskrit lore and learning by writing valuable books and research articles and by attending Regional, National and International Conferences, Workshops, Seminars etc, as they had done in previous years.

During my tenure a proposal for holding a Refresher Course in Sanskrit in our Department was submitted to the Authority of of Academy Staff College (U.G.C) for approval and execution.

Our Departmental students enjoyed Educational Tour under the guidance of our Departmental teacher Dr Satyajit Layake.

The Department records with deep pathos the sudden demise of two stalwarts in the realm of Sanskrit learning who passed away in the year 1996. Prof. Dr Asoke Chatterjee Sastri, Head of the Department, was at the zenith of achievement at the time of his passing away. He was a Sastra-Chudamani Professor of Sanskrit, (Rashtriya Sanskrit Sansthan, Delhi), an outstanding scholar-author of a number of books and articles covering almost all the spheres of Indology published in India and abroad, authentic authority on the Puranas and the General Editor of the Purana-series published

from West Bengal and what not. He was recipient of Certificate of Honour from Hon'ble President of India. We feel a vast void through his death—the death in harness as he was still working as the Director in the Naimisaranya Indology Reasearch Centre (U.P.) before his death.

Our another mentor-colleague was Prof. Dr Jaydev Gangopadhyaya Sastri who also had left us for ever all of a sudden during the Puja vacation, 1996. Prof. Gangopadhyaya Sastri was a versatile Sanskrit genius. He used to write very fluently in three languages English, Sanskrit and Bengali. He had authored many books and articles in those three languages which bespeak his enormous erudition in various branches of Sanskrit learning. His book, entitled '*Dharma Sastra in Mithila*' published in the series of Calcutta Govt Sanskrit College Publication demonstrates his uncommon mastery over Smriti literature. His latest book *Dattaka-Tilaka* edited from manuscripts along with translation in English and Bengali together with his own commentary in Sanskrit is soon going to be published by the Asiatic Society, Calcutta. Our pen will be exhausted in writing about his personality and character which are embellished with his unfathomable endless wisdom. We feel his true scholarship might not have been pictured in the right perspective by means of adequate words.

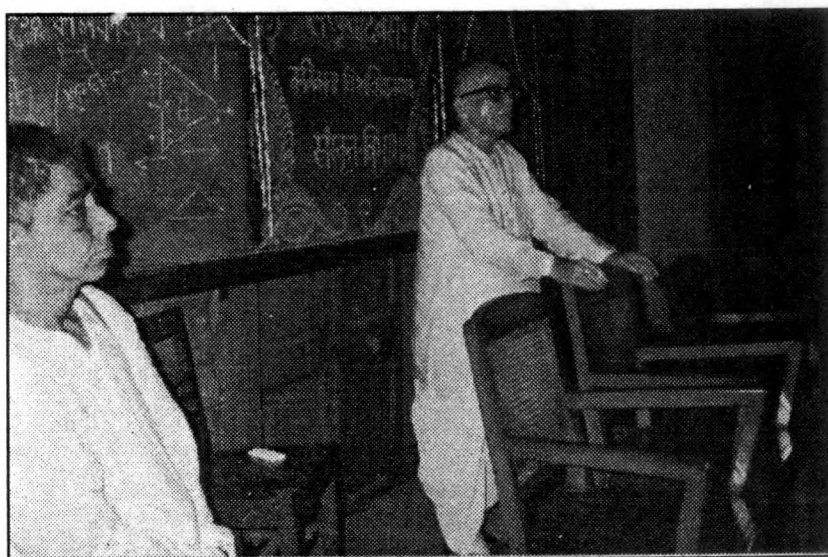
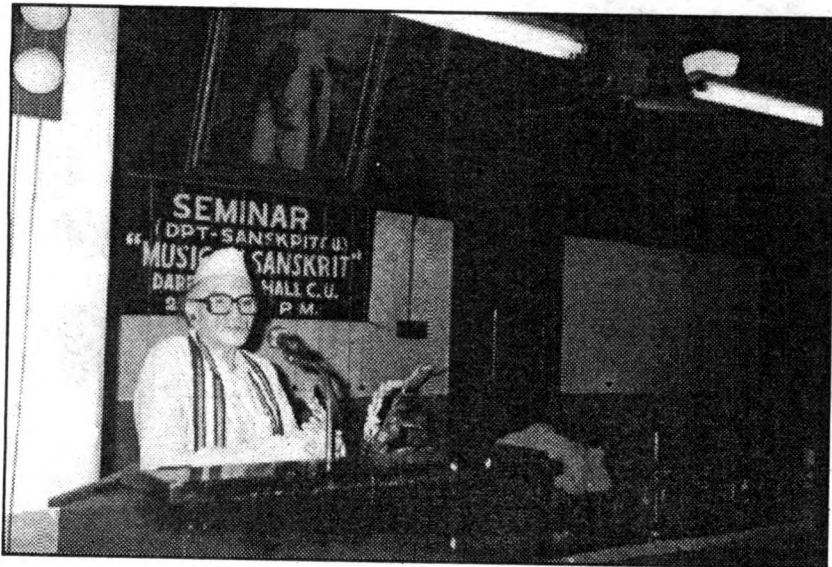
May the souls of the two departed scholars rest in peace.

In conclusion, I can humbly say that I have tried my best to represent the Journal as faultless as it could be. Yet, if due to human imperfections, some mistakes or errors are noticed by any learned reader, I apologise for these shortcomings. I can only hope that if this Journal be useful to the readers, I shall consider my labour amply rewarded :

vaidagdhya-naikaṣyamupaitu patrikā.

Department of Sanskrit
University of Calcutta
31st March, 1997

DIPAK GHOSH
Editor and Head

Felicitation to Prof. Dr. Ramaranjan Mukherjee : February, 1996

Seminar Lecture by Dr. Dilip Kumar Kanjilal : August, 1996

Seminar Lecture by Dr. Gobinda Gopal Mukhopadhyaya : March, 1997

Articles and Authors belonging to our Department as Teachers, former-Teachers and former-Students :

Contents

Articles in Sanskrit :

Articles in English :

*विश्वविद्यातीर्थप्राङ्गण कर' महोज्ज्वल आज हे

इति

रवीन्द्रसंगीतस्य संस्कृतानुवादः

(पञ्चपञ्चाशतृतमरवण्डीयमूलस्वरवितानग्रन्थस्य स्वरलिपिमनुसृत्य)

अनुवादकः – डःदीपकघोषः

विश्वविद्यातीर्थप्राङ्गणं कुरु महोज्ज्वलमद्य हे। वरपुत्रसंघ विराज हे।
शुभ– शङ्ख ध्वन हे ध्वन हे।
घन– तिमिररात्रेश्चिरप्रतीक्षां
पूरय, भव ज्योतिर्दीक्षः।
यात्रिदलारिवल सज्ज हे।
दिव्यवीणे ध्वन हे।
वद जय नरोत्तम, पुरुषसत्तम,
जय तपस्विराज हे।
जय हे, जय हे, जय हे, जय हे,
एहि कर्मिन्, एहि ज्ञानिन्,
एहि जनकल्याणध्यानिन्,
एहि हे धीशक्तिसम्पद् मुक्तबन्धसमाज हे।
वीरधर्मे पुण्यकृत्ये विश्वहृदये राज हे।
शुभ– शङ्ख ध्वन हे ध्वन हे।
वद जय नरोत्तम, पुरुषसत्तम,
जय तपस्विराज हे।
जय हे, जय हे, जय हे, जय हे॥

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* संगीतमिदं परमपूजार्हाणाम् आचार्यचरणानाम् अध्यापक डःरमारञ्जनमुखार्जी महोदयानां १/१/९२ दिवसे कलिकाताशिशिरमञ्चे सम्बर्धनानुष्ठाने शिल्पिगायिकया डःरुमावन्द्योपाध्यायमहोदयया प्रथमं परिवेशितम्।

वेङ्गालुरमाहात्म्यम्

अयनभट्टाचार्यः

(पद्यमिदं १६६७ खीष्टाब्दे वेङ्गालुरनगरे समनुष्ठिते दशमविश्वसंस्कृत-सम्मेलने कवि-सम्मेलन-मञ्चे पठितम्।)

काव्यन्यायपुराणजैमिनिकथावेदान्ततन्त्रत्रयी–
विद्याश्रीद्ररसप्रपूर्णकुसुमे गीर्वाणवाणीवने।
विद्वत्भृङ्गकदम्वसङ्गमरते विद्याकथागुञ्जिते
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे।। १

चारूद्यानपुरीति विश्रुतचरे हर्म्यादिसंशोभिते।
केम्पेगौडप्रतिष्ठितपदे कर्णाटमूर्धस्थिते।
नानाकीर्त्तिसहस्रगौरववहे वीरप्रसूभूमिके
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे।। २

शैत्येनापि न कन्टकायितमहो तापश्य नाग्नीयते
वासन्तः पवनः प्रवाति सततं सौरव्यावहो यत्पुरे।
यन्त्रप्रेरितमन्दवातसुखितैर्देशान्तरैरीर्षिते
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे।। ३

सौधैः प्रत्नकथोदितैः सुमहितैः प्रेक्षागृहैरापणै
र्यानैः क्षिप्रगतैः सरःसरणिमिः क्रीडाङ्गनैश्चारुमिः।
ऋद्धे साधुजनैः सुमिष्टवचनैः सर्वस्य चेतोहरे
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे।। ४

वृक्षारामसुरम्यपार्श्वविशिखाविस्मारिताद्विक्लमे
दिव्यस्थाननिसर्गचित्रनिचयप्रत्यक्षसार्थेक्षणे
धोसातक्रसुधानदीदधिवडासाम्वारशान्तोदरे
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे।। ५

वीक्ष्यापूर्वविधानसौधभवनं भास्कर्यभासोज्ज्वलं
रम्ये संग्रहशालवालभवने चेतश्चमत्कारके।
भ्राम्यन् नञ्जुललालवागविपिने को वा न संमुह्यते
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे।। ६

दृष्ट्वा पर्यटकान्तराभिरमणं दृश्यं प्रियं सर्वत–
श्चित्रं कन्नडनृत्यरङ्गमतुलं वाद्यादिहृद्यं ततः।
काये कस्य पुरो गतेऽपि हृदयं पश्चान्न नेनीयते

चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे॥ ७
क्रीत्वा चान्दनदारुभिर्विरचितं कारुश्रिया मण्डितं
चारुद्रव्यचयं प्रियोपहरणं क्षौमञ्च सूक्ष्मं वहु।
नानावर्णविचित्रितं नवनवं तृप्तिर्न सञ्जायते
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे॥ ८
प्रातर्नन्दिकपर्दिकिङ्करवरश्रीवक्त्रसन्दर्शनै–
र्दृष्टे भृत्यकुले प्रभुस्मृतिरिव श्रीशस्मृतिर्जायते।
भूयात्तस्य पदाब्जयोर्मम मतिस्तद्वासतीर्थीकृते
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे॥ ९
प्राच्याप्राच्यनिवासिविश्वविदुषः सम्मेलने सादरं
देवी संस्कृतभारती ततभुजा सर्वान् वृणीते स्वयम्।
यत्रैवं खलु विश्वमेकनिलयं सञ्जायते तत्र मे
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे॥ १०
व्यर्थं तस्य भवे शरीरवहनं येनास्य नावेक्षितं
रूपं निन्दितनन्दनं सुकृतिभिः कैश्चिद्धि यद्दृश्यते।
भूयान्मेऽत्र भवे भवे खगजनिर्नान्यत्र नृत्वं वरं
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे॥ ११
भावं भावमहो विदां वहुकथां मोहान्धविध्वंसिनीं
स्मारं स्मारमितोगतं सुखदिनं सङ्गैः सतां यापितम्।
कामं काममिहागमं पुनरपि प्रस्थानमद्येष्यते
चित्तं नृत्यति मुक्तवर्हवलयं वेङ्गालुरे सुन्दरे॥ १२

ऋक्संहितायां नारीप्रसङ्गः

अमरकुमारचट्टोपाध्यायः

यथास्माकं मानवदेहे हस्तपदादीनि कानिचिदङ्गानि युगल-रूपेणावतिष्ठन्ते तथैव नरप्रजातिरपि पृथिव्यामस्यां यौगल्यमाश्रित्य वर्तते। युगलस्यैकोंऽशः पुरुषोऽपरश्च नारी। एक एव महानात्मा प्रकृतिर्वा स्वेच्छया पुरुष-रूपं स्त्रीरूपञ्च धारयति। श्रूयते चोपनिषदि प्रजापतिः सृष्टेः पूर्वं द्वितीयरहित एवासीत्। सङ्गशून्यत्वेन तस्य मनसि किमपि सुखं नाविद्यत। तस्मात् स्वदेहं स द्वेधा खण्डितवान्। तस्मात् खण्डीकरणादेको भागः पुरुषो वभूवापरश्च भागः स्त्रीत्वेनाजायत। यथा चणक एकोऽपि स्वगतभागद्वयेन पूर्णतामेति, नैको भागश्चणकशब्दवाच्यस्तथा नरोऽपि केवलं पुरुषेण पूर्णाङ्गो न भवति, न च स्त्रियैव – "एकाकी न रमते। स द्वितीयमैच्छत्। स हैतावानास यथा स्त्रीपुमांसौ सम्परिष्वक्तौ। स इममेवात्मानं द्वेधापातयत्। ततः पतिश्च पत्नी चाभवताम्। तस्मादिदमर्ध-वृगलमिव . . . . तस्मादयमाकाशः स्त्रिया पूर्यत एव" (बृ. उ. १/४/३)। उद्धृतेऽस्मिन्नंशे एवशब्दस्य प्रयोगोऽस्मिन् विषये दृढतामेव सूचयति। अपि चानया श्रुत्या यथा स्त्रीपुंसयोः समप्राधान्यं सूचितं तथा नार्याः प्रजापत्यंशरूपत्वमपि प्रतिपादितम्। एकैव सत्ता स्त्रीपुंसभेदेन रूपद्वयमाश्रित्य तिष्ठतीति "स्त्रियः सतीस्ताँ उ मे पुंस आहुर्' (ऋ. १/१६४/१६) इति ऋङ्मन्त्रोऽप्याह। निरस्तसमस्तौपाधिकस्यात्मनस् तत्तद्देहावस्थानमात्रेण तत्तद्व्यपदेशः। श्वेताश्वतरे च श्रूयते "त्वं स्त्री त्वं पुमानसि त्वं कुमार उत वा कुमारी" इति, "नैव स्त्री न पुमानेष नैव चायं नपुंसकः। यद्यच्छरीरमादत्ते तेन तेन स चोद्यते॥" (४/३; ५/१०) इति च। स्त्रीषु मातुर्महिमा वेदेऽपि स्वीकृतः। तथा हि तैत्तिरीयोपनिषदि आचार्योऽन्तेवासिनमेवमनुशास्ति – "मातृदेवो भव पितृदेवो भवे" – ति (१/११/२)। अत्रोभयोरेव मातापित्रोर्देवताज्ञानं विहितम्। तत्रापीदं विशेषेण लक्षणीयं यन् मातुरुल्लेखं पूर्वं कृत्वा पश्चात् पितुरुल्लेखः कृतः। मातृनाम्ना पुत्रस्य परिचयोऽपि वेदे दृश्यते। तद् यथा दीर्घतमा ऋक्संहितायां 'मामतेय' इत्युक्तः (१/१४७/३)। वृहदारण्यके च श्रूयते "पौतिमाषीपुत्रः कात्यायनीपुत्रात् कात्यायनीपुत्रो गौतमीपुत्राद् गौतमीपुत्रो भारद्वाजीपुत्राद् . . . ." (६/५/१, २) इति। अतः समाजे पितृतन्त्रता मातृतन्त्रता वास्तु, स्त्रीपुंसयोर्मिथुनीभूतत्वात् शास्त्रसाहित्यादिषूभयोरेवोल्लेखः स्वाभाविक एव। मन्त्रोऽयं पुरुषेण प्राप्तो विरचितो वेति स्त्रीजातेरत्रोल्लेखो न स्यादिति न। एवं नार्या दृष्टे नारीसमीपे प्रकटिते मन्त्रे पुरुषो न लब्धोल्लेख इति न।

नास्माकमयं निवन्धो वैदिकनारीणां माहात्म्य-प्रतिपादनाय कृतनिश्चयः। ऋग्वेदसंहितायाम् ऋषिकवीनां चित्ते नारीचित्रं व्यक्तिभेदाद् यथा समुदितं तस्यैव कानिचिदुदाहरणान्युपस्थापयितुं प्रयतिष्यामहे वयमत्र। तेन चेदं स्फुटं भविष्यति न सर्व एव वैदिकर्षयः स्त्रीजातिं प्रति विमुखा आसन्निति। रुचिवैचित्र्यं समाजे सर्वदैव वर्तते। अत ऋषयोऽपि स्वचित्तवृत्तिभेदेन स्त्रीजातिं बहुधा वर्णितवन्तः। वेदस्यापौरुषेयत्वेऽप्यत्र न कापि विप्रतिपत्तिः। चित्तवृत्तिभेदादेव बहुधा मन्त्रदर्शनं सम्भवति। उक्तञ्चाचार्येण यास्केनापि "एवमुच्चावचैरभिप्रायैर्ऋषीणां मन्त्रदृष्टयो भवन्ती"-ति (नि. ७/१)। अत एव क्वचित् संहितायां नारीनिन्दा श्रूयते, क्वचिन् नारीप्रशंसा च। क्वचिन् नार्या युवतिरूपं प्रशस्यते क्वचिद् दुहितृरूपं, क्वचिद् भगिनीरूपं, क्वचित् पत्नीरूपं, क्वचिद् वा मातृरूपं संहितायां चित्रितमस्ति। क्वचित् पुनस्तस्या देवीरूपमपि वर्णितमस्ति। एतानि युवतिदुहित्रादिरूपाणि बहुशो नैसर्गिकवस्तुषूपचरितानि। न चेन् नार्या यौवनमातृत्वादिकं रमणीयं किञ्चित्, तर्हि कथमेते धर्माः प्रकृतिजगत उषोनद्यादिवस्तुषूपचर्यन्ते, तस्मादुपचाराच्च सौन्दर्यसृष्टेः प्रयासः क्रियते? अत ऋषयो नारीविद्वेषपरायणा एवेति न वक्तुं शक्यते। अभिरुचि-भेदान्नारीप्रशंसा नारीनिन्दा नारीसमादरश्च भवेत्।

काण्वस्य मेध्यातिथेः कश्चन मन्त्रः स्त्रीचरित्रं किञ्चिद् दूषयन् वदति "स्त्रिया अशास्यं मनः। उतो अह क्रतुं रघुम्॥" (८/३३/१७) – स्त्रीचित्तं कोऽपि पुरुषो न नियमयितुं शक्नोति तस्य प्रवलत्वात्। अपि च स्त्रीवुद्धिश्चपला लघुभारा वेति। संहिताया दशमे मण्डले ऐलं पुरूरवसं प्रत्युर्वशी ब्रूते "न वे स्त्रैणानि सख्यानि सन्ति सालावृकाणां हृदयान्येता" (१०/६५/१५) – नारीघटितानि सख्यानि सालावृकाणां हृदयानीव। यथा सालावृका विश्वासापन्नान् वत्सादीन् घ्नन्ति तथैव नार्यः प्रेमनिवेदनेन पुरुषहृदयेषु गभीरं विश्वासमनुरागञ्चोत्पाद्यान्ते पुरुषान् निर्घृणं परित्यजन्ति। तस्मान्नारीषु नैवास्था कापि कर्तव्येति। नायं मन्त्रः सार्वत्रिकत्वेन नारीविद्वेषं सूचयतीति मन्ये। यद्यप्युर्वशीमुखाच्छृणुमो वयमिदं वाक्यं तथापि स्वयं पुरूरवस ऋषेर्वेदं वाक्यं भवेदेव। तथात्वेऽपि प्रणयव्यर्थतायां दुःखातिशय्यादेवंविधवाक्योच्चारणं स्वाभाविकमेव। कारुण्यरसपरिणोषणाय कविना नारीमुख एवैतस्य वाक्यस्योपनिवन्धनं कृतमित्येवमनुमातुं शक्यते।

नारीं पुनः प्रशंसन्नृषिरात्रेयः श्यावाश्वः संहितायाः पञ्चमे मण्डल एवं वदति "उत त्वा स्त्री शशीयसी पुंसो भवति वस्यसी। अदेवत्रादराधसः। वि या जानाति जसुरिं वि तृष्यन्तं वि कामिनम्। देवत्रा कृणुते मनः॥" (५/६१/६,७) – यो देवेभ्यो न किञ्चिद् ददाति लुव्धश्च तस्मात् पुरुषान् नारीयं शशीयसी दृढचित्तोत्कृष्टा च। इयं दुर्वलं जीर्णं दरिद्रं प्रार्थिनञ्च दृष्ट्वाभिमतं तस्मै ददाति, देवानां प्रीत्यर्थ

हविष्प्रदानार्थं च स्वचित्तं देवेषु निविष्टं करोति। तस्मादियमेव नारी श्रेष्ठा। एवमत्र नार्या उदारचित्तत्वं प्रशंसितं पुरुषापेक्षयापि।

नार्या युवतिरूपत्वमपि कवीनां प्रियम्। तस्मादपो युवतिरूपेण वर्णयति कश्चिदृषिः – "तमस्मेरा युवतयो युवानं मर्मृज्यमानाः परि यन्त्यापः" (२/३५/४) इति। अन्तरिक्षे विद्युद्रूपेणाग्निर्वर्तते। तं युवानमग्निं स्वदेहं वालङ्कुर्वाणा युवतितुल्या दर्पशून्या आपः परिक्रामन्तीति उद्धृतांशस्यार्थः। मन्त्रान्तर उषा यौवनसम्पन्ना रूपवती कल्याणमयी कल्याणवेषा काचिन् नारीवेति वर्णितम् अस्ति – "योषेव भद्रा नि रिणीते अप्सः . . . . युवतिः पूर्वथाक" (५/८०/६)। मन्त्रान्तरेष्वप्युषसो युवतिविशेषणं दृश्यते (यथा–५/४७/१)। रूपलावण्यातिशयादेव सा युवतितुल्या। दशमे मण्डले 'मूरा अमूर –' (१०/४/४) इति मन्त्र आहुतिः पृथिवी वा युवतिरूपेण वर्णिता। छन्दोमयगमनात् तरुणीसुलभहास्यमयत्वाच्च नद्यपि युवतिरिति वर्णिता वामदेवस्य सूक्ते (४/१६/७)। तत्र तरङ्गाणां मधुरशब्दा एव नदीनां हासः।

नार्या दुहितृरूपमप्यस्ति। अतस्तद्रूपत्वमपि केषाञ्चित् प्राकृतिकपदार्थानां कल्पितम्। तत्रोषाः प्रसिद्धमुदाहरणम्। असकृदेव मन्त्रेषु सा दिवो दुहितृरूपेणोक्ता (१/४८/१; ७/७५/४ इत्यादयो द्रष्टव्याः)। यदेयमुषाः पूर्वस्यां दिशि पूर्वाकाशसमुद्रादुदेति तदा स्नानादुत्तिष्ठन्तीव काचित् कन्येति प्रतिभाति – "एषा शुभ्रा न तन्वो विदानोर्ध्वेव स्नाती दृशये नो अस्थात्" (५/८०/५)। ऋषिषु यथोषास्तथा सूर्यापि दुहितृरूपा, सूर्यश्च तस्याः पिता। क्वचिच्छ्रद्धापि सूर्यस्य कन्यारूपेण वर्णिता (६/१/६; ६/११३/३)। न केवलमुषा एव दिवो दुहितापि तु रात्रिरपि (६/४६/३; १०/७०/६)। येयं बहूपकारिका गौः सा पुनर्माता स्वसा दुहिता च। तथा हि मन्त्रवर्णः – "माता रुद्राणां दुहिता वसूनां स्वसादित्यानाम्" (८/१०१/१५) इति। नवममण्डलस्य मन्त्रद्वये श्रद्धा सूर्यकन्यारूपेण वर्णिता (९/१/६; ९/११३/३)। उषा अपि सूर्यस्य दुहितेति मन्त्रान्तरे पश्यामः (९/७२/३)। दुहितृप्रसङ्गे एतदप्युल्लेखनीयं यन्नितरां शिष्टजनगर्हितं दुहितृगमनमप्यृक्संहितायां वर्णितमस्ति। तत्र क्वचिदग्निः क्वचिदादित्यः क्वचिच्च प्रजापतिर्व्यापृतो दृश्यते। मन्तगतगूढार्थस्तु नाश्लील इति भाष्यकारदृष्टया प्रतीतो भवति। तथा चाहाचार्यः सायणः – 'देवो दीप्यमान उषःकालं प्राप्तोऽग्निः स्वायां स्वकीयायां दुहितरि दुहितृवत्-समनन्तरभाविन्यामुषसि स्वकीयां दीप्तिं धात् स्थापयति। उषःकाले हि सूर्यकिरणाः प्रादुर्भवन्ति। तैः स्वकीयं प्रकाशमेकीकरोति' (१/७१/५–भा.) इति, 'अत्रास्मिन्नन्तरिक्षे पिता द्युलोकः स्वरश्मिभिः अथवा इन्द्रः पर्जन्यो वा दुहितुर्दूरे निहिताया भूम्या गर्भं सर्वोत्पादनसमर्थं वृष्ट्युदकलक्षणमाधात् सर्वतः करोति' (१/१६४/३३-भा.) इति च। उषःसूर्यादिवन् महाप्रकृतिरपि दुहितृस्थानीया। कस्येयं दुहिता? इन्द्रस्य। तथा हि मन्त्रो 'यस्यानक्षा दुहिता जात्वास' (१०/२७/११)

इति। अत्र साङ्ख्यदर्शनस्य वीजमस्तीति भाष्यात् प्रतीयते। व्याख्यातं हि तथैवाचार्येण – 'यस्येन्द्रस्य मम कारणरूपेणावस्थितस्यानक्षाक्षिवर्जिता दर्शनहीना। अचेतनेत्यर्थः। दुहिता प्रकृत्याख्या जातु कदाचिदास। सामर्थ्यान्महाप्रलये मय्येव लीना सती सर्वत्र वर्तते तां प्रकृतिं विद्वान् मय्येव लीनां जानन् मत्तोऽन्यो देवः को भवति। न कोऽपीत्यर्थः। अपि चान्धां दर्शनहीनामचेतनां तामभि मन्याते। आत्मन्याश्रयप्रदानेन को देवोऽभिपूजयति? यद्वा क्षीरोदकवद् घटाकाशवच्च मया सहैकीभूतां तामाभिमुख्येन को जानाति? अहमेव सर्वज्ञः स्वात्मन्याश्रयप्रदानेनाभिपूजयामि। मया सहैकीभूतां तां तत्त्वतोऽहमेव जानामि नान्य इति। 'मर्यायेव कन्या' (३/३३/१०) इति मन्त्रांशे दृष्टान्तार्थमुक्तं यथा पितृभ्रात्रादिपुरुषमालिङ्गितुं कन्या नता भवति तथैव वयमपि नद्यस्तव कृते नता भूत्वा स्वल्पोदका भवाम इति।

अथ भगिनीरूपत्वं नार्याः। द्यावापृथिव्यौ संहितायां परस्परभगिनीरूपेण वर्णिते। युगलरूपेण वर्तमानयोर्भगिन्योरेका यथान्यतरस्या नाम्ना वोधिता भवेत् तथैव द्यावापृथिव्योरेकान्यतरस्या नामकीर्तनेनाभिहिता भवति। तद् यथा 'उर्वी' इति। अपि च मिथस्नेहातिशय्यान् नित्यसाहचर्याच्च भगिनीद्वयं यथा युगलरूपेणोपस्थितं भवति सर्वत्र, तथैवेमे द्यावापृथिव्यौ नित्यं नामयुगलं धारयन्त्यौ मन्त्रेषु लौकिकेषु च वाक्येषूपस्थिते भवत – "उत स्वसारा युवती भवन्ती आदु व्रूवाते मिथुनानि नाम" (३/५४/७)। एकेनैव द्विवचनान्तेन शब्देन द्वन्द्वसमासेन वा द्यावापृथिव्योरुल्लेखे तयोर्भगिनीतुल्यत्वमेव कारणमिति तात्पर्यम्। एवमेकस्मादेवान्तरिक्षादुत्पन्नत्वाद् रात्रेरुषसश्च परस्परं भगिनीभावः। या ज्येष्ठा सा पूर्वोत्पन्ना प्रायेण परिपुष्टा च भवति। पूर्वमुषस आविर्भावः पश्चाच्च रात्रेः। आलोकपरिपुष्टा चोषाः। तस्मादुषा ज्येष्टभगिनीत्वेन रूपिता। ज्येष्ठा भगिनी माननीयेति रात्रिरुषस्यागतायां तस्यै स्थानं प्रदाय स्थानान्तरं व्रजति – "स्वसा स्वस्रे ज्यायस्यै योनिमारैग् अपैत्यस्यः प्रतिचक्ष्येव" (१/१२४/८)। भगिनीत्वादेवैते रात्रिरुषाश्च यद्यप्यनन्तेनैकेनैवाकाशमार्गेण विचरतस्तथापि परस्परं न हिंस्तः – "समानो अध्वा स्वस्रोरनन्तस्तमन्यान्या चरतो देवशिष्टे। न मेथते न तस्थतुः सुमेके" (१/११३/३)। एवमुषसो भगिनीरूपत्वं संहितायामन्यत्राप्युक्तं – साक्कचिदश्विनोः क्वचिद् वान्येषाम्। अहश्च रात्रिश्च परस्परं भगिनी। तयोरेका शुक्लवर्णा कृष्णवर्णा चापरा – "श्यावी च यदरुषी च स्वसारौ" (३/५५/११)। अङ्गुलयोऽपि परस्परं भगिनीत्वेनोपवर्णिताः। पुत्रे (भ्रातरि वा) जाते यथा जना हर्षाच्छब्दं कुर्वन्ति तथैव मन्थनेनाग्नौ संजाते भगिनीतुल्या अङ्गुलयो हस्तद्वयसम्पुटेन शब्दं कुर्वन्ति (२/५/५, ६; ३/२९/१३)। द्वितीये मण्डले वेदिर्जुहूश्च मिथः स्वसृत्वेन कल्पिता। नद्या अपि भगिनीत्वेनाह्वानं दृश्यते। तथा हि कथा – विश्वामित्रः पौरोहित्येन धनं लव्ध्वा स्वगृहमागच्छन् पथि नदीं पूर्णोदकां पश्यति। दृष्ट्वा च वदति – भो आपो, यूयं

मे भगिनीतुल्याः। शकटेन रथेन च सह दूरादहमागतोऽस्मि। अतो विशेषेणावनता भूत्वा दत्त मे मार्गं यथाहमुत्तरेयम्। तत्रायं मन्त्र "ओ षु स्वसारः कारवे शृणोत ययौ वो दूरादनसो रथेन। नि षु नमध्वं भवता सुपारा" (३/३३/६) इति। एवम् ६/६१/९ मन्त्रेऽपि नदीनां मिथो भगिनीरूपत्वं कल्पितम्। मन्त्रान्तरे माध्यमिकस्याग्नेर्भगिनीत्वेनौषधयः कल्पिताः। तत्रत्यं सायणभाष्यमेवम् – "हे अग्ने .... त्वं माध्यमिकः सञ् जामिषु भगिनीभूतास्वोषधीषु गर्भं वीजलक्षणं दधासि। वृष्टिद्वारेण धारयसि। एकस्मात् प्रजापतेः सकाशादुद्भूतत्वाद् अग्न्योषध्योर्जामित्वमुपचर्यत' इति। अग्नेः काश्चन शिखा अपि संहितायां सप्तभगिनीत्वेन वर्णिताः (१०/५/५)। मुण्डकोपनिषद्येता एव सप्त शिखाः काली-करालीप्रभृतिभिर्नामभिरुल्लिखिताः (१/२/४)।

विवाह ऋषिषु श्रेयसो न प्रतिवन्धकः। अतः सुखकरं विवाहितं जीवनं तैः प्रार्थितमेव। देवानपि विवाहितानेव ते पश्यन्ति। आर्षमते "जायेदस्तं मघवन् सेदु योनिस्" (३/५३/४) – [हे इन्द्र] जायैव गृहं भवति सैव च पुरुषस्य आश्रयस्थानम्। अस्मिन्नेव सूक्ते मन्त्रान्तर उक्तं "कल्याणीर्जाया सुरणं गृहे ते" (६) – इन्द्र, गृहं सुरमणीयं यथा भवति तथा ते गृहे मङ्गलकारिणी जाया विद्यते। अतो देवाश्चेद् विवाहिताः सुखेन निवसन्ति, मनुजानां विवाहे का हानिः? या नारी कल्याणी शोभनरूपा च सा जनमध्ये मित्रम् अनुसन्धत्ते – "भद्रा वधूर्भवति यत् सुपेशाः स्वयं सा मित्रं वनुते जने चित्" (१०/२७/१२)। अत्र 'स्वयं सा' इत्यादिकस्यांशस्य व्याख्यानं सायणेनैवं कृतम् – 'आत्मनैव जने चिज्जनमध्येऽवस्थितमिति मित्रं प्रियमर्जुननलादिकं पतिं वनुते याचते स्वयंवरधर्मेण प्रार्थयते' इति। जायाया बहुमतत्वादेवाक्षसुक्ते कितवः परित्यक्ताया वियोगसन्तप्तायाः पत्न्याः स्मरति, सुसंस्कृतं गृहं जायाञ्चान्येषां दृष्ट्वा नितरां व्यथितो भवति – "जाया तप्यते कितवस्य हीना . . . स्त्रियं दृष्ट्वाय कितवं ततापान्येषां जायां सुकृतञ्च योनिम्' (१०/३४/१०,११)। तस्य जाया नैव प्रतीपं गच्छति। हेतौ सत्यपि सा नैवाक्रोशति क्रोधपरायणा वा भवति। सदैव सा पत्युस्तन्मित्राणाञ्चानुकूला। ईदृश्यपि भार्याऽक्षेषु व्यसनातिशय्यात् तेन परित्यक्तेति नितरां तस्य मनो दूयते। पत्नी चेद् गृहे नास्ति परितृप्तिं भोगं भुञ्जानो जनः कथमियात्? अत एव कश्चनर्षिराह 'पूषण्वान् वज्रिन् समु पत्न्यामदः' (१/८२/६) इति। हे इन्द्र, त्वं स्वभार्यया सह सम्यक् तृप्तो भवेति तदर्थः। सूर्यासूक्ते, जायापत्योः सुखकरं समानयनं प्रार्थितम्। अयञ्चाशयस्तत्र प्रकटीकृतः – इयं वधूः पतिकुलं प्राप्य गृहस्वामिनी वशं कारयित्री पत्यनुरक्ता च भवतु। गार्हपत्याग्नेः रक्षणायेयं वृद्धकालपर्यन्तं जीवतु स्वामिगृहे च तिष्ठतु। सर्व आशीःकर्तारः परमकल्याणभाजनं वधूमिमामागत्य पश्यन्तु सौभाग्यञ्चास्याः सम्प्रार्थ्य गृहं प्रतिनिवर्तन्ताम्। मा भूदियं

पतिघातिका। अस्यां दश पुत्रा आजायन्ताम्। पत्नि, त्वं वीरप्रसविनी भव। शिवतमा त्वं श्वशुरे श्वश्र्वां ननान्दरि देवरेषु च सम्यग् राजमाना भव – "सं जास्पत्यं सुयममस्तु देवाः . . . गृहान् गच्छ गृहपती यथासो वशिनी त्वं विदथमा वदासि . . . अस्मिन् गृहे गार्हपत्याय जागृहि . . . सुमङ्गलीरियं वधूरिमां समेत पश्यत। सौभाग्यमस्यै दत्वायाथास्तं वि परेतन।। . . . . गृभ्णामि ते सौभगत्वाय हस्तं मया पत्या जरदष्टिर्यथासः . . . . अघोरचक्षुरपतिघ्न्येधि शिवा पशुभ्यः सुमनाः सुवर्चाः। वीरसूर्देवकाया स्योना शं नो भव द्विपदे शं चतुष्पदे।। . . . दशास्यां पुत्रानाधेहि पतिमेकादशं कृधि . . . सम्राज्ञी श्वशुरे भव सम्राज्ञी श्वश्र्वां भव। ननान्दरि सम्राज्ञी भव सम्राज्ञी अधि देवृषु।। (१०/८५/२३, २६, ३३, ३६, ४४-४६)। वरवध्वोर्बुद्धिश्चेत् परस्परानुकूला न भवेन् मनसोर्हृदययोर्वैक्यं न घटेत, तर्हि विवाह-बन्धनमसफलं स्यादिति हृद्बुद्धयोरैक्यं तत्रैव सूक्तान्ते प्रार्थितम् – "समञ्जन्तु विश्वे देवाः समापो हृदयानि नौ। सं मातरिश्वा सं धाता समु देष्ट्री दधातु नौ।" (४७) इति। दशममण्डलगत एकसप्ततितमे सूक्ते वाग् जायारूपेण वर्णिता। यथा जाया पतिप्रीत्यर्थं रमणीयं वस्त्रं परिदधाति कामयमाना चसा वस्त्रमुन्मुच्य स्वदेहसौन्दर्यं पत्य एव प्रकाशयति तथा वागपि प्राज्ञाय कामयते तस्मै च स्वरूपमुद्घाटयति – "जायेव पत्य उशती सुवासाः" (४; द्रः ४/३/२)। सूर्यः पतिस्तस्य रश्मयश्च वधूस्थानीया इति मन्त्रान्तरे वर्णितमस्ति (५/४७/६)। गृही पत्न्या सहैव धर्मकार्यमनुतिष्ठतीति मन्त्रेषु दृश्यते (१/७२/५; १/१३१/३; ८/३१/५)।

विषयवर्णनावसरे मातृचिन्ताप्यृषीणां मनसि समुदिता। तस्मान् मन्त्रेष्वनेकेष्वेवेयं पृथिवी मातृशब्देनाभिहिता – "द्यौर्वः पिता पृथिवी माता" (१/१६१/६), "द्यौष्पितः पृथिवि मातः" (६/५१/५), "सिषक्तु माता मही रसा" (५/४१/१५)। भुतानां निर्मात्री (=जननी)-ति हेतोर्भूमिरियं माता। मातृशब्दस्य यौगिकमर्थमवलम्ब्य मातृस्वभावं वाभिलक्ष्य द्यावापृथिव्यावृतस्य मातेत्युक्तम् (१०/५९/८)। इमे एव द्यावापृथिव्यावग्नेः सोमस्य च मातृभूतौ। तत्रेदं कारणम् – द्यौर्वृष्टिप्रदानेन सोमं बिभर्ति भूमिश्चाङ्कप्रदानेनाग्निं सोमञ्च पालयतीति। अग्निः सोमश्च तस्मात् तयोर्वत्सतुल्यः (३/५५/१४)। रात्रिश्चोषाश्च मातृतुल्याग्निं शिशुमिवाहुतिरूपेण दुग्धेन पोषयतः (१/६६/५)। दिशोऽपि मातृस्थानीयाः। यथा कश्चित् पुत्रो मात्रा स्तनपानादिभिर्वर्धितो जगति प्रख्यातः सन् पुनर्गृहमागत्य मातरमालिङ्गति तथैव समिद्भिर् दीप्तो भुत्वायमग्निर्दश दिशः प्रविशतीव (१/१४१/५)। यथा माता वस्त्राय वस्त्रं वयति तथैवोषा दिशो वा सूर्याय दीप्तिरूपं वस्त्रं सम्पादयति (५/४७/६)। मन्त्रान्तरे वृष्टिरूपा आपो भुवनस्य जननीरूपेण पत्नीरूपेण च वर्णिताः (१०/३०/१०)। अन्तरिक्षं रुद्रपुत्राणां मरुतां माता (६/६६/३)। नद्यः परस्परं भगिनीरूपाः। ता गङ्गाद्याः सप्त नद्यो मातृरूपेण

शिशुरूपं सोममभिगच्छन्ति तस्याप्यायनाय (९/८६/३६)। आनीता आपो यज्ञभूमौ सोमलतायां प्रक्षिप्यन्त इति तदभिप्रायः। नदी सरस्वती नद्यन्तराणां माता। अतएव सा 'सिन्धुमाता' इत्युक्ता (७/३६/६)। स्वकीयस्तनरसतुल्योदकप्रदानेन अन्या नदीर्वर्धयतीति सा मातृशव्देनाभिहितेति मन्ये। यथा मातरः शव्दं कुर्वन्त्यः शिशुम् (रुदन्तं क्रीडन्तं वा) अभिलक्ष्य धावन्ति तथैवेतरा नद्यः सिन्धुमभिलक्ष्य धावन्तीति मन्त्रान्तरे वर्णितम् – "वाश्रा अर्षन्ति पयसेव धेनवः' (१०/७५/४)। नदीनां मातृतुल्यत्वादेवर्षिर्दारिद्रयमोचनार्थं सरस्वतीसमीपे कातरभावेन प्रार्थयत "अम्बितमे नदीतमे देवितमे सरस्वति। अप्रशस्ता इव स्मसि प्रशस्तिमम्ब नस्कृधि" (२/४१/१६) इति। अत्र वारद्वयमम्बाशब्दस्य प्रयोगो लक्षणीय एव। मातृसमीप इयं कातरता स्वाभाविक्येव। उषा सूर्यरश्मीनां भूमेश्च माता (५/४५/२; ७/७७/२; ५/४७/१)। अक्षसूक्ते पुत्रस्य दुःखान्मातुरपि सन्तापो जायत इत्यैलूषो वर्णयति – "माता पुत्रस्य चरतः क्व स्वित्' (१०/३४/१०) इति। स एवर्षिर्मन्त्रान्तरे कुपुत्रत्वेऽपि कुमातृत्वं न क्वापीति वङ्गदेशीयमाभाणकमुपहसन्निव वदति "पिता माता भ्रातर एनमाहुर्न जानीमो नयता वद्धमेतम्" (४) इति। तथापि नायमंशो मातरमेवोद्दिश्य प्रवृत्त इति स्पष्टम्। यथा मात्रा शुद्धीकृता स्वलङ्कृता कन्या सर्वजनसमीप आगच्छति तथैवोषा अपि सर्वेषां दर्शनाय प्रकाशमागतेति मन्त्रान्तरे वर्णितास्ति मातुर्दुहितरि दृष्टिः – "सुसङ्काशा मातृमृष्टेन योषाविस्तन्वं कृणुषे दृशे कम्" (१/१२३/११)। विश्वामित्रो नदीतरणाय ता नम्रा भवते'त्यनुरुन्धे। नद्यश्च तं प्रतिब्रुवन्ति – "निं ते नंसै पीप्यानेव योषा" (३/३३/१०) – पुत्राय स्तन्यदानार्थं माता यथा नता भवति तथैव तवोत्तरणाय वयं प्रह्वीभवाम इति।

कतिपयेषु मन्त्रेषु योषाशव्देन निर्विशेषं भार्याकन्यादीनां स्त्रीणां परिग्रहः कृतः। तत्रैकस्मिन् मन्त्र एवं वर्णितमस्ति "गुहा चरन्ती मनुषो न योषा' (१/६७/३) इति। विद्युन् मेघमाला वान्तरिक्षे ऽन्तःपुरस्था नारीव गोपनं सञ्चरतीति तदर्थः। यदा युधि वीरो ज्याकर्षणं करोति तदासौ ज्या देहस्य समीपतरमागत्य कर्ण स्पृशति। तदैवं प्रतिभाति काचिन्नारी पुरुषमालिङ्गितुमभ्याशमागच्छति कर्णान्तिकचरी च भूत्वा मृदु भणतीव किञ्चित् – "वक्ष्यन्तीवेदा गनीगन्ति कर्णं प्रियं सखायं परिषस्वजाना योषेव शिङ्क्ते" (६/७५/३) इति। अन्यत्र धनुषः प्रान्तद्वयमनुरागवती स्त्री वात्सल्यवती माता चेति कल्पितम् – "ते आचरन्ती समनेव योषा मातेव पुत्रं विभृतामुपस्थे" (६/७५/४) – यथा तस्मिन् दत्तचित्ता तदर्पिताखिलाचारा नारी सदैवाभिमतपुरुषसान्निध्यं भजते न तु जहाति तमीषदपि यथा च माता स्वोत्सङ्गे शिशुपुत्रं सदैव धारयन्ती तस्मा अभयप्रदानं करोति तथैव वीरमिमं पुरुषं धनुषः प्रान्तद्वयं नितरां सदैव तिष्ठत् रक्षत्वित्यत्रत्यो भावः। उषास्तथैव स्वदेहसौन्दर्यं सर्वजनसमीपे प्रकाशयति यथा

कल्याणवती नारी स्वोपस्थित्यात्मीयं सौन्दर्यं प्रति जनानां दृशं हरति (५/८०/६)। यथा वरस्य पार्श्वे वधूर्नितरां शोभते तथैवोषाः योषा सूर्यान्तिके तिष्ठन्ती विराजते (७/७७/१)। माता यथापत्यस्य देहमुज्ज्वलवस्त्रेणाच्छादयति शोभादिसम्पादनार्थं तथैव देवः सवितापि तस्योज्ज्वलैः किरणैर्जगद् व्याप्नोतीति योषाशव्दघटितमपरमेकं दृष्टान्तं मन्त्रान्तर उपलभामहे वयम् (३/३८/८)।

विश्पलाख्या काचिद् योद्‌ध्री युद्धे छिन्नजङ्घा वभुव। अश्विनोस्तु भैषज्यनैपुण्येनासावायसं पदं लेभ इति श्रूयते (१/११६/१५; १०/३८/८)। अपालाभिधापरा काचिन्नारी दन्ताभ्यां सोमलतां निष्पीड्य तद्रसमिन्द्रं पायितवती तेन च सा व्यपेतरोगा वभूव त्वक् च तस्याः समुज्ज्वला जातेति च श्रूयते (८/९१/७)। लोपामुद्रेति कस्याश्चिन्नाम यद्यपि संहितायामुपलभ्यते तथापि तत्र सा नारी पत्युः सम्भोगसाहचर्यमेव कामयते नान्यत् किञ्चिदिति नास्माकमालोचनमत्रार्हति (१/१७९/४)। यमयमीसंवादेऽपि दृश्यते भगिनी यमी स्वभ्रातरं यमं सम्भोगाय कातरमनुरुणद्धि यमस्तु तां प्रत्याचष्टे (१०/१०)। घोषाख्याया अपरस्याः कस्याश्चित् कन्याया अपि नाम संहितायां विद्यते। इयं घोषाश्विनोरनुग्रहेण कुष्ठरोगान्मुक्तिं लेभे स्वाभिमतं पतिञ्चावाप (१०/११७/७; १०/३६; १०/४०/५)। सपत्नीनां मिथो विद्वेषोऽपि संहितायां श्रूयते (१०/१४५)।

वैदिकदेवतासु स्त्रीणामपि स्थानमस्ति। तत्रादितिरुषा गौरूर्जानी द्यौररण्यानी सरस्वती सूनृता श्रद्धा धिषणा सीता रात्रिः राका सिनीवाली अनुमतिर्देष्ट्री पथ्या निर्ऋतिर्निष्टिग्री ग्राहिरप्सरसश्च प्रसिद्धाः। दक्षिणामुद्गलादीनां देवत्वं पारिभाषिकमेवेति नोच्यते तत्र किञ्चिदत्र। अग्नायी अश्विनी इन्द्राणी वरुणानी च देवपत्नीषूल्लेखमर्हन्ति। सर्वासु तु स्त्रीदेवतासु वागेव विशिष्टा। पत्नीरूपेयमनुरूपं पुरुषमेव पतित्वे वृणुते (१०/७२)। देवीसूक्ते देव्येव सर्वान् देवान् विभर्ति, प्राणिनां भोजनदर्शनप्राणनादिकं सर्वञ्च कर्म देव्याः शक्त्यैव सम्पाद्यत इति स्फुटमेवोक्तम् (१०/१२५)।

वैदिकेऽपि समाजे व्यभिचारस्य निदर्शनमस्ति। अत एवर्क्संहितायां रहसूरग्रुरित्यादयः शव्दा उपलभ्यन्ते। भ्रातृहीनासु कन्यासु काश्चिद् विमार्गमवलम्वन्ते स्म (४/५/५)। अकृतोद्वाहाः कन्याः पितृगेह एव निवसन्ति स्म। अमाजुर-शव्देन संहितायां ता निर्दिष्टाः। रूपवतीष्वेव पुरुषाणामासक्तेः कुरूपाणां कन्यानां विवाहे धनव्ययोऽपरिहार्य आसीत् (१/१०६/२; १०/२७/११, १२) "इमा नारी –" (१०/१८/७, ८) इत्यादितोऽवगम्यते सतीदाहे समाजस्याग्रहो नासीत्। 'को वा –' (१०/४०/२) मन्त्रे देवरकर्तृको विधवाविवाहः सूच्यत इति केचिन् मन्यन्ते। 'शासद् वह्निर् –' (३/३१/१) इति मन्त्रः कन्यानां पितृधनेऽधिकारं सूचयतीति केषाञ्चिन् मतम्।

एवं प्रसङ्गानुप्रसङ्गेष्वृक्संहितायां स्त्रीविषयकानि वहूनि तथ्यान्युपलभ्यन्ते। तानि तु विस्तरभयान्नेहालोचयितुं शक्यन्ते। निवन्धस्यास्योपसंहारात् प्राक् पुनरेतदेव स्मारयितुमिच्छामो यद् वैदिकग्रन्थेष्वव्यभिचारेण नारीनिन्दा नारीप्रशंसा वा नास्ति। समष्टिदृष्ट्या नारीणां विद्वत्तायां धनाधिकारे वा वलवत् किञ्चित् प्रमाणमपि न तत्र वयं पश्यामः। 'अपश्यं त्वा –' (१०/१८३) इति सूक्ते पुत्रलाभेच्छैवासकृद् व्यक्ता। स्यादियं व्यक्तिविशेषनिष्ठेच्छा सार्वत्रिकी वा। इदञ्चापरम् – उपमादिस्थलेषु त एव विषयाः स्त्रीरूपेणर्षिभिरुपन्यस्ताः परिगृहीता वा येषु सौन्दर्यं स्नेहः सुतनुभावश्छन्दोमयी गतिः पालनप्रवृत्तिः प्रसवधर्म इत्यादयो नारीजनसुलभा वृत्तय उपलभ्यन्ते। एवं स्थिते सुधीभिरिदमपि विवेचनीयं – किं कथमपि यत्र नारीदेहेन सादृश्यमस्ति नारी जनसुलभवृत्तिविशेषो वा वर्तते तत्र तत्रैव शव्दस्य श्रीभूनदीधेन्वङ्गुलिप्रभृतेः स्त्रीलिङ्गत्वं भाषायां प्रतिष्ठितम्? किं कविजनसुलभ उपचार भाषायां शव्दप्रयोगावसरेऽपि लोकैः कृतः क्रियते च, तेन च शब्देषु लिङ्गभेदो जायत इति? विचारयन्तु तावदभियुक्ता विरमामस्तु वयमत्रैव।

विचारतन्त्रे भावनापदार्थस्य समालोचनम्

डः रवीन्द्रनाथशास्त्री भट्टाचार्यः

वाराणसीनिवासाय चान्नपूर्णायुतायते।
विशालाक्षीसमेताय विश्वेशाय नमो नमः॥
जैमिनिं सूत्रकर्तारं शबरस्वामिनं तथा।
गुरुं निरञ्जनं देवं स्तुतिपूर्वं नमस्यति॥

विश्वस्मिन्नपि विश्वे समेषां चेतनाचेतनानां विचारकः एकः एवेश्वरः, तथैव सर्वासु भाषासु देवभाषा एव स्वराक्षरपदवाक्यानां यथोक्तार्थप्रकाशिका वर्तते। इयमेव संस्कृतभाषेति जगति प्रसिद्धास्ति। भारतस्य समस्ताकरग्रन्था देवभाषायाम् एव उपनिबद्धाः। [१]अपौरुषयो वेदः; स च धर्ममूलकः। अत एव सर्वैरतिसमादरदृष्टया अवलोक्यते। सर्वस्य वेदस्य यद्यपि परमपरुषार्थे मोक्षे परमतात्पर्यम्, तथापि मोक्षोपायः ज्ञानं, तदुपायश्च कर्मकाण्डात्मकस्य वेदभागस्य कर्मणि तात्पर्यम्। तेन कर्मकाण्डं ज्ञानकाण्डमिति विभागद्वयं न परस्परतोऽत्यन्तभिन्नम्, तथापि अध्वभेदेन तथा निरूप्यते। तत्र [२]"स्वाध्यायोऽ ध्येतव्यः" इति अध्ययनविधिना वेदाक्षरप्राप्तौ, व्युत्पन्नानाम् आपाततोऽर्थज्ञाने सम्भवत्यपि वेदार्थतात्पर्यनिर्णयार्थ वेदवाक्यार्थ-विचारोऽ पेक्षते। लोकेऽपि वाक्यार्थनिर्णये विचारणया आवश्यकत्वं ज्ञायते। तादृशवेद-वाक्यार्थविचारः पूर्वमीमांसाभिधीयते। काण्डद्वैविध्यात् वेदार्थ-विचारः पूर्वमीमांसा च इति संख्याद्वये पदं निदधाति। तादृशवेदार्थविचारो यस्मिन् ग्रन्थे निबध्यते स ग्रन्थो मीमांसाशास्त्रमिति भण्यते। वेदाधारात एव शास्त्रपुराणागमतन्त्रादीनां

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१. अनादिनिधना नित्या वागुत्सृष्टा स्वयम्भुवा।
आदौ वेदमयी दिव्या यतः सर्वाः प्रवृत्तयः॥
भगवताचार्यशङ्करेण ब्रह्मसूत्रभास्यस्थे धृतम्
(१.३.८२)

२. शत० ब्रा० ११.३.५.३

रचना सञ्जाता। वेदवाक्यानां स्पष्टार्थप्रकाशकं मीमांसा-शास्त्रम्। तच्च[1] मीमांसाशास्त्रम्, "अथातो धर्मजिज्ञासा" इत्यारभ्य द्वादशभिरध्यायै र्महर्षिणा जैमिनिना प्रणीतम्। मीमांसाशास्त्रे मानवाना-मभ्युदयनिःश्रेयसप्राप्तये साधनभूतस्य धर्मस्य विचारो विहितः।

सनातनधर्मश्च वेदैकगम्यः, वेदापौरुषेयत्वेन भ्रमप्रमादविप्रलिप्साशून्यतया स्वतः प्रमाणत्वम्, अन्येषाञ्च स्मृतिपुराणादिशास्त्राणां वेदानुकूलतयैव प्रामाण्यम्। न तु स्वतः। तदुक्तं; – "वेदप्रणिहितो धर्मोह्यधर्मस्तद् विपर्ययः"। कथितञ्च भगवता जैमिनिनापि; – "चोदनालक्षणोऽर्थोधर्मः"। चोदना नाम; – [2]"किमाद्यपेक्षितैः पूर्णः समर्थः प्रत्ययो विधौ। तेन प्रवर्तकं वाक्यं शास्त्रेऽस्मिन् चोदनोच्यते। स एव लक्षणं प्रमाणं यत्र स एवार्थो धर्मः। एतेन धर्मस्य वेदैकगम्यत्वमुपपादितं भवति। एतदर्थं वेदोऽखिलधर्ममूलं सिध्यति। स च वेदः; मन्त्रब्राह्मणोभयात्मकः, तत्र प्रयोगकालीनार्थस्मारकाः मन्त्राः। अपरं ब्राह्मणम्, तद् यथा; –

[4]विधायकं वाक्यं ब्राह्मणम्। तच्च श्रुतिवाक्यस्य विधायकत्वं "यजेत" इत्यादि लिङ् प्रत्यययुक्तक्रियापदेषु दृश्यते। अनेनैव विध्यर्थकपदेन भावना प्रतीयते। जैमिनीयं

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१. मीमांसाशब्दस्य "मानपूजायाम्" इति मानधातोः स्वार्थे मानवध-दानशान्भ्यो दीर्घश्चाभ्यास्य सन् प्रत्ययः। (पा० ३.१.६) "सन् यङोः" (पा० ६.१.६) इति सनः द्वित्वम्, "ह्रस्वः" (७.४.५६) इति अश्यासहस्वः, 'सन्यतः" (पा० ७४.७६) इति अभ्यासाकारस्य इकारः, "मानवध" इत्यादिसूत्रेण तस्येकारस्य दीर्घः, "नश्चापदान्तस्य झलि" (पा० ८.३.२४) इति नस्य अनुस्वारः "सनाद्यन्ता धातवः" (पा० ३.१.३२) इति "मीमांस" इत्यस्य धातुत्वं, ततः स्त्रियां "प्रत्ययात्" (३.३.१०२) इति अप्रत्ययः, "अतो लोपः" (पा० ६.४.४८) इति सनोऽकारलोपः, मीमांस इति जाते "अजाद्यतष्टाप्" (पा० ४.१.४) इति सिध्यति। वाक्यार्थनिर्णयानुकूलो विचारो मीमांसाशब्दस्यार्थः। तेन मीमांसाशास्त्रं वाक्यशास्त्रमिति कथ्यते। यद्यपि विचारार्थकत्वे मीमांसाशास्त्रस्य उत्तरमीमांसाबोधकत्वमपि, तथापि पूर्वमीमांसा एव तस्य रूढ़िर्विज्ञायते। अपि पूर्वमीमांसायां यादृशी विचारपद्धतिः स्थिता उत्तरमीमांसायां तादृशी एव गृहीता, न उत्तरमीमांसातः पूर्वमीमांसायां विचारपद्धतिः गृहीता इति अन्यत्र विस्तरः।

२. श्लो० वा०–(१.१.२.३)

३. याज्ञिकानां समाख्यानं लक्षणं दोषवर्जितम्। तेऽनुष्ठानस्मारकादौ मन्त्रशब्दं प्रयुज्यते। (जै० न्या० मा० २.१.७) –

४. मन्त्रश्च ब्राह्मणश्चेति द्वौ भागौ तेन मन्त्रतः।
अन्यद् ब्राह्मणमित्येतद् भवेद् ब्राह्मणलक्षणम्॥
(जै. न्यो. मा. २.१.८)

वेदो हि द्विविधो मन्त्रभागः ब्राह्मणभागश्चेति। मन्त्रभागः संहितेति कथ्यते। ब्राह्मणभागो हि मन्त्राणां व्याख्यात्मकः विध्यादीनाम् अर्थवादानां प्रतिपावकः। ब्राह्मणभागे मन्त्राणामर्थः विचारेण प्रतिपादितः इति ब्राह्मण-भागः मूलमीमांसाशास्त्रम् इत्यपि कथयितुं शक्यम्।

शास्त्रमस्यामेव भावनायां विचारमारभ्यते; – भावयतीति भावना, "भूसत्तायामि" त्यस्माद् धातोः "हेतुमति च" इति पाणिनिसूत्रेण णिचि वृद्धयावादेशे भावि इति दशायां न्यास ग्रन्थो युच् इत्यनेन युचि "युवोरणाकौ" इत्यनेन अनादेशे "णेरनिटि" सूत्रेणानेन णिलोपे स्त्रीत्वविवक्षायाम् अप्रत्ययात् "अजाद्यतष्टा" विति टापि कृते भावनेति पदं सिध्यति।

भावना नाम भवितुर्भवनानुकूलो भावकव्यापारविशेषो भावना। भवितुरुत्पद्यमानस्य कस्यापि वस्तुनो यद् भवनमुत्पत्तिस्तदनुकूलो भावकस्य उत्पादकस्य यो व्यापारविशेषः प्रेरणारुपश्चेष्टारुपो वा सा भावना इत्युच्यते। इयं भावना मीमांसकानां सर्वस्वम्। सा च भावना शाव्दी भावना आर्थी भावना चेति द्विधा। द्विविधायामपि भावनायां तदुक्तलक्षणं सामान्यम्। तत्र शाब्दीभावनायां यथा भवितुरुत्पद्यमानस्य यजनकर्तृनिष्ठस्य सामग्रीसम्पादनरूपस्य व्यापारस्य वस्तुनो योत्पत्ति-स्तदनुकूलो भावकस्य तदुत्पादकस्य "यजेत स्वर्गकामः" इति पदस्य यो व्यापारविशेषः प्रेरणारूपः सा भावना। इयं शाब्दी भावना "यजेत" इत्यादि लिङ्प्रत्ययवाचक-पदस्य लिङ्त्वांशेन प्रतीयते। लिङ् श्रवणे अयं मां प्रवर्तयति मत्प्रवृत्यनुकूल व्यापारवानयमिति ज्ञायते। वेदस्यापौरुषेयत्वात् शव्दादेव प्रेरणाजननात् शाब्दी भावनेत्युच्यते।

आर्थीभावनायां यथा भवितुरुत्पद्यमानस्य देवतोछेशेन कृतस्य द्रव्यत्यागरुपस्य यागस्य तज्जन्यस्य स्वर्गस्य वा या उत्पत्तिस्तदनुकूलो भावकस्य यजनकर्तुर्यजनस्य यो व्यापारः सामग्रीसम्पादनर्त्विग्वरणादिरुपप्रयत्नः सा भावनेति। इयमार्थी भावना आख्यातवाच्या। अस्या भावनाया व्यापारः साक्षाद् यागादिकार्योत्पादकयजमान-निष्ठः। अपरस्तु परम्परया कार्योत्पादकः शव्दनिष्ठः प्रेरणारुपः। स च यजनकर्तारमस्मै फलाय इदमेवं कर्तव्यमिति प्रेरयति। तथा हि; – "यजेत स्वर्गकामः" इत्यत्र स्वर्गकामः पुरुषोऽधिकारी यः स्वर्गं कामयते स यागेन तं स्वर्गं भावयेत् इत्यर्थः प्रतीयते। "यजेत" इत्यत्र भगवता पाणिनिना क्रियापदेषु धातोः परे लट्लिडित्यादि-दशलकारा वर्तमानादिषु अर्थेषु विधीयन्ते। तेषां लकाराणां स्थाने तिवादयोऽष्टादशतिङादेशा जायन्ते। एते दशष्वपि लकारेषु समान-रुपेण जायमानस्तिङादेशो मीमांसाशास्त्रे [१]आख्यातपदेन अभिधीयन्ते। "यजेत" अस्मिन् स्थले यजधातुः प्रकृतिरुपः एकांशः। धातोः परं "त" इति आख्यातरुपोऽपरः अंशः। आख्यातरुपे "त" इत्यस्मिन् अंशेऽपि पूर्वोक्त-दिशा वर्तते तावदंशद्वयम्। एको लिङत्वरुपः स्थानी, तस्य स्थाने "त" रुपः आदेश आख्यातपदवाच्यः। अत्र यजधातुः प्रकृतिः। "त" प्रत्यय आख्यातत्वलिङ्त्वसमन्वितः। प्रकृत्या यागोऽर्थः। प्रकृतिप्रत्यययोः प्रत्ययस्य प्रावल्यम्।

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१. "भावनैव हि यत्नात्मा सर्वाख्यातस्य गोचरः।"
(न्यायकुसुमाञ्जलिः ५ स्त०)

प्रकृत्यान्वितः प्रत्ययः स्वार्थान्वयमभिधत्ते इति नियमः। अतः "त" इति प्रत्ययार्थो यागानुकूल-भावनारूपम् अर्थं ब्रूते। लिङ्त्वाशेंन शाब्दीं भावनानामाख्यातार्थेन आर्थीं भावनाम् अथिधत्ते।

उभयो र्भावनयोः साध्यं साधनम् इतिकर्तव्यता-रूपमंशत्रयं वर्तते। तथा हि; – "यजेत स्वर्गकामः" इति "यजेत स्वर्गकाम" इति श्रुतिवाक्यस्य यागेन इष्टं भावयेत् इति साध्याकाङ्क्षायां यागः करणत्वेनान्वेति, यागेन स्वर्गं भावयेदिति। अनन्तरं कथं यागेन स्वर्गं भावयेदिति सञ्जातायाम् इतिकर्तव्यताकाङ्क्षायां सामग्री–सम्पादनर्त्विगृवरणादिरूपप्रयत्नः इति कर्तव्यतात्वेनअन्वेति आर्थीभावनायाः अंशद्वयम्। एवमेव शाब्दीभावनाया अपि अंशत्रये पूर्वोक्तांशत्रयोपेतार्थी भावना साध्यत्वेन, लिङ्त्वादिज्ञानं साधनत्वेन, तथा प्राशस्त्यादि-रूपोऽर्थवादः इति कर्तव्यतात्वेन अन्वेति। अस्य सर्वसामान्यस्याख्यातस्यार्थो भावना इति मीमांसकानां सिद्धान्तः। वैयाकरणानां मते आख्यातस्य वाच्यः कर्ता। किं वहुना वैयाकरणानां शाब्दवोधः कर्तृ प्रधानम्, मीमांसकानां तु भावनाप्रधानम्। कर्ता तावदाक्षेपतो लभ्यते- अर्थरूपेण तस्य स्वीकारो नोचितः। यतोऽर्थः स एव भवति योऽन्येभ्यः प्रकारेभ्यः प्राप्तं न शक्येत। एवमाख्यातस्य वाच्या भावना कर्तारं विना अनुपपन्ना सती तमाक्षिपति, पुनः स आख्यातार्थ इति कल्पनं कथमपेक्षते? एवं भावना प्रथमं शव्देन सम्वन्धा सती शाब्दीभावनोच्यते। अर्थस्यार्थः फलम्। फलेन स सम्वन्धत्वेन एव इयं द्वितीया भावना आर्थी भावनेत्युच्यते। अत्र भावनया समस्तैः धात्वर्थैः सम्वद्धं धात्वर्थातिरिक्तं करोतीति क्रियापदं प्रतीयते। यथा – यजति नाम यागं करोति, पचति नाम पाकं करोति, पठति नाम पठनं करोति इत्यर्थोऽवगम्यते। अत्र यागपाकपठन-शव्दाः धात्वर्थाः सन्ति। एभिः सह करोतीति धात्वर्थं व्यतिरिक्तं क्रियापदं सम्वद्धं अवलोक्यते। अतः करोतीति पदेन योऽर्थोऽभिव्यक्तो भवति स एव [१]भावना पदेन उच्यते। करोति समानार्थक-भावयतेः। एवं प्रायः क्रियते। अतः प्रतीयते, – "यजेत' अर्थात् यागेन इष्टं भावयेत् इति भावना-शव्दार्थः करोतिशब्दश्च समाधिकरण एवास्ति। अस्याः एव भावनायाः प्रकारान्तरेण स्पष्टीकरणमेकस्मिन् पद्ये उपलभ्यते; – "सिद्धसाध्यस्वभावाभ्यां धात्वर्थो द्विविधस्तयोः। अन्योत्पादानुकूलात्मा भावना साध्यरुपिणी"॥ "पचति" इति श्रुते सति पाकं करोतीत्यर्थः प्रतीयते। पूर्वोक्तयोः द्वयोः पदार्थयोः "पाक"पदार्थः सिद्धो धात्वर्थस्वरूपः। परन्तु करोतिपदेन यत्प्रोच्यते

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१. सर्वधात्वर्थसम्वन्धः करोत्यर्थो हि भावना।

(जै. न्या. मा. २१९)

तत्साम्प्रतं न सिद्धम्। अपि तु साध्यकोटौ वर्तते। अस्या भावनाया मीमांसाशास्त्रे महन्महत्वं विद्यते, [१]भावनया एव पुरुषः कर्मणि प्रवृत्तो भवति। स प्रवर्तकशब्दो लोके पुरुषनिष्ठः श्रुतौ अपौरुषेयत्वात् शब्दनिष्ठ एव।

इति विद्यातपोयोनिरयोनिर्विष्णुरीडितः। वाग्यज्ञेनार्चितो देवः प्रीयतां परमः पिता।।

इतिशम्।

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१. अयं शिष्यः यागं करोतु
 ,, ,, फलं खादतु
 ,, ,, पाठं पठतु

एवं यादृशी इच्छा गुरो वर्तते सैव शाब्दी भावना।

श्रुतिवाक्ये तु पुरुषाभावात् सा भावना शब्दनिष्ठैव अर्थात् वाक्य एव तिष्ठति।

गुरुः मां यागं कर्तुं प्रेरयति
 ,, ,, पाठं पठितुं ,,
 ,, ,, फलं खादितुं ,,

एवं यादृशी इच्छा अथवा प्रवृत्तिः शिष्यस्य वर्तते सैव आर्थी भावना कथ्यते।

घटः पटो नेति वाक्यपदीयम्

डः नारायणचन्द्रगोस्वामी

सत्स्वपि वहुषु विवेच्यविषयेषु घटः पटो नेति वाक्यघटकं पदत्रयमेव विवेच्यातया कुतुकतो निरदीधरम्। घट इति प्रथमं पदम्, पट इति द्वितीयं पदम्, नेति तृतीयं पदम्। तृतीयं पदं द्वितीयं यदि स्यात् तदापि पौर्वापर्य्यपरित्यागेऽपि तात्पर्यमेकमेव स्यात्। अतो घटो न पट इत्यपि वाक्यं भवेत्। यदि घटपटपदयोरपि व्यत्यासः क्रियेत, तदापि पटो न घट इति वाक्येऽपि विवेच्यता तु स्थास्यति निर्वाधमेव। अतएव घटपदे पटपदे च न तावान् निर्वन्धः। स्तम्भः कुम्भो न, फलं जलं न, रविः शशी न, मानवो दानवो नेति रीत्या यद्यपि सहस्रसहस्राणि वाक्यानि दार्शनिकनयने तुल्यतया प्रतिभान्ति। तथापि घटपटशब्दौ नैयायिकानां प्रियतमौ रसनायां मनसि चानायासं स्फुरत इति तयोरुल्लेखेन घटः पटो नेति वाक्यमुपन्यस्तम्। वस्तुतस्त्वत्र नेति पदमेवावधानयोग्यम्। वाक्यगतानां पदानामानुपूर्वीभेदेऽपि नेति पदस्य प्राधान्यं नापचीयते, अतस्तस्य विवरणे प्रथमं प्रणिधानं विधीवते। आदावस्याकृतेर्विवरणं ततोऽर्थस्येति क्रमनिदेशः।

अमरकोषे कोषकृताव्ययवर्गे निषेधवाचि नेत्यव्ययमुल्लिखितम् किन्तु तत् चुपञ्चमरहितम्। नञिति चुपञ्चमसहिस्याव्ययस्य तत्रोल्लेखो नास्ति। मेदिन्यादिकोषेऽपि नेत्यस्ति, नञ् नास्ति। पाणिनिसूत्रे तु चुपञ्चमरहितस्य नेत्यस्य चुपञ्चमसहितस्य नञित्यस्य चोल्लेखो द्रृश्यते। किन्तु सूत्रेऽनयोरव्ययरूपता न निरूपितास्ति। पाणिनिनये कृत्रिमाकृत्रिमभेदेनाव्ययं द्विविधम्। कृत्रिमाणामव्ययानामुल्लेखः सूत्रेषु कृतो दृश्यते। अकृत्रिमाणामव्ययानां 'स्वरादिनिपातमव्ययम्' इति सूत्रेण सूचनामात्रमस्ति। कृत्रिमाणामव्ययानां मध्ये नञव्ययस्य गणना नास्ति। अतः शक्यते निश्चितं वक्तुं नञव्ययमकृत्रिममेव। एतद्धि स्वरादिमध्ये परिगणितं भवेदेव। किन्तु पाणिनिना स्वरादीनां नामग्राहं समुल्लेखो न कृतः। निपातानां च स्थितिः स्वरादीनामिव। वैयाकरणसिद्धात्तकौमुदीकृता भट्टोजिदीक्षितेन वहूनामकृत्रिमाणामाव्ययानां नामग्राहमुल्लेखः कृतः। स्वरादीनां वहूनामव्ययानां निपातानां च चादीनां समुल्लेखं विधाय तेन मन्तव्यं कृतम्। स्वरादिराकृतिगणश्चादिरप्याकृतिगणः। मन्तव्यमिदं मान्यं मन्यते। किन्तु दीक्षितमहाशयस्यानवधानता तु टीकाकारैरवमन्यते। दीक्षितेन स्वरादिमध्ये 'नञ्' समुल्लिखितम्, चादिमध्येऽपि नञ् समुल्लिवितम्। उभयत्रास्याव्ययस्य समुल्लेखः किमर्थ कृत इति तु नील्लिखितम्। अस्मिन् विषये टीकाकारो वासुदेवो मन्यते – "अन्यतरत्र पाठ इति युक्तम्। उभयत्र पाठस्तु व्यर्थ एव। टीकाकारी ज्ञानेन्द्रो मन्यते – "उभयत्र पाठश्चिन्त्यप्रयोजनः"। टीकाकाराभ्यामाभ्यां दीक्षितस्यानवधानताशीधनाय विहितः प्रयासोऽसफल एव जातः। अतो 'मुनीनां च मतिभ्रमः' इति वचनमेवोच्चारणीयम्।

भट्टोजिदीक्षितेनाव्ययमध्ये नञ् वारद्वयमुल्लिखितम्। नेत्यस्य तु चुपञ्चमरहितस्योल्लेखः सकृदपि न कृतः। कोषे नेति, व्याकरणे नञिति, समुल्लेखेन संशयो भवति –

"किमुभावेतावभिन्नौ भिन्नौ वा" इति। भिन्नौ चेत् कोषस्य व्याकरणस्य चाव्ययगणनापूर्णताभावान् न्यूनता स्यात्। अभिन्नौ चेदविकलानुल्लेखस्य कारणं वाच्यम्। कोषकृता वाच्यमिदम् – चुपञ्चमत्यागेनोव्ययस्यास्य वैकल्यं कथं कृतम्? व्याकरणकृता वाच्यमिदम् – चुपञ्चमसाहित्यस्य कि प्रयोजनम्? व्याकरणविदो हि मात्रालाधवं पुत्रोत्सवं मन्यन्ते। अत्र चुपञ्चमरहितमेकमेव नेत्यव्ययमिति वदन् कोषकृत् प्रश्नपारं यायात्। व्याकरणकृत् तु किं वदेदिति चिन्तनीयम्। आदिस्वरस्योदात्तता-वोधनमेव नञ्समुल्लेखस्य प्रयोजनमिति व्याकरणविदा केनापि जल्पितम्। तन्नान्येन मन्यते समीचीनम्।

षाणिनिना वारत्रयं नञ् समुल्लिखितम्। "क्तेन नञ् विशिष्टेनानञ्' (२/१/६०) इति सूत्रे' 'नञ' (२/२/६) इति सूत्रे, 'नलोपो नञः' (६/३/७३) इति सूत्रे नञ् वर्तते। यद्यपि सूत्रेष्वेषु समुल्लेखेनास्याव्ययस्वरूपता न सिध्यति। तथापि यदि नञ् अव्ययमिति सम्प्रदायानुसारं स्वीकृतं स्यात्। तदा पाणिनिसूत्रमेव प्रतिकूलं भवेत्। 'अव्ययादाप्सुपः' (२/४/८२) इति सूत्रं वदति – अव्ययात् सुव्विभक्के र्लोपः स्यात्। एवञ्च नञ् यदि तावदव्ययं स्यात्, तदा ततः परं सुव्विभक्तिः प्रयुक्तापि लुप्येत। अथच पाणिनिना स्वयं नलोपो नञः (६/३/७३) इति नञव्यये सुव् विभक्तिः प्रयुक्ता किन्तु न लोपिता। अतः सूत्रमात्रालोचनायामस्य नञ्शव्दस्याव्ययता न सिध्यति। नञ् शव्दस्याव्ययतायामपरमपि वाधकमस्ति। अव्ययानां वाक्ये प्रयोगे यथायथमविकलमवस्थानम् दृश्यते। परवर्त्तिना वर्णेन सन्धौ सति किञ्चित् परिवर्त्तनं यद्यपि भवति किन्तु तन् न वैकल्यं तस्य। प्रातर् पुनर् युगपत् शश्वत् उच्चैस् नोचैस् मृषा मुधा प्रभृतीनि वाक्ये प्रयुज्यमानानि न वैकल्यं गच्छन्ति। प्रातःकालः, पुनश्च, युगपदेव, शश्वदस्ति, उच्चै र्वदति, नीचैः पश्यति, मृषैव, मुधैव प्रभृतिषु त्वव्ययानां किञ्चित् परिवर्त्तनेऽपि न वैकल्यं भवति। नञ् शव्दस्य तु कुत्रापि वाक्ये कदापि प्रयोग एव न भवति। नैत्यव्ययमेव वाक्ये प्रयुज्यमानं सर्वदा दृश्यते। लोभो न कर्त्तव्य इति वाक्यं भवति। लोभो नञ् कर्त्तव्य इति न भवति। सुरा न पेया इति वाक्यं भवति। सुरा नञ् पेया इति न भवति। नञ् शव्दस्य चुपञ्चमसहितस्य कुत्रापि वाक्ये कदापि निषेधार्थे प्रयोग एव न भवति। चुपञ्चमराहित्ये तु-वैकल्यमेव। वैकल्यं त्वव्ययतापरिपन्थि। अपरमपि किञ्चिदुच्यते। नञ्तत्पुरुषसमासो हि सूत्रितः पाणिनिना। तत्र समासे नञ् पूर्वपदं भवति। उत्तरपदसन्निधाने सति पूर्वपदस्य नेत्यस्य लोपो भवतीति च सूत्रितमस्ति। अतएव न-व्राह्मणः इति विग्रहवाक्ये अव्राह्मणः इति समस्तपदं सिध्यति। नञ्तत्पुरुषः समासः स्पष्टं कथ्यते, अथच विग्रहवाक्ये नञ् नोच्यते। न लोपो नञः' इति सूत्रेण नलोपो विहितः। किन्तु चुपञ्चमस्य लोपोपायो न विहितः। किमत्र रहस्यमिति ते वदिष्यन्ति, ये आत्मानं वैयाकरणपुङ्गवं मन्यमाना मानिमञ्चे विराजन्ते।

इदानीमस्य नञ्शव्दस्यार्थानुसन्धानं विधीयते। शव्दानामर्थं व्याचक्षाणा विचक्षणाः शाव्दिका नञ् शव्दस्य षडर्थान् व्याहरन्ति।

तत्सादृश्यमभावश्च तदन्यत्वं तदल्पता।

अप्राशस्त्यं विरोधश्च नञर्थाः षट् प्रकीर्त्तिताः इति। एषा हि कारिका वहु विदिता वर्त्तते। नञर्थविचारे कारिकैषा सर्वैरुद्ध्रियते प्रमाणरूपेणाद्रियते च। एतस्याः कारिकायाः कर्त्ता कः शाव्दिकवर इति तु न केनाप्युल्लिख्यते। इदमवश्यमनुसन्धेयमनुसन्धित्सुभिः। शस्यक्रयसमये शस्योत्पादकस्य कर्षकस्यानुसन्धानमिव कारिकाया एतस्या विवरणे कारिकाकर्त्तुरनुसन्धानं नोपयोगि मन्ये। कारिकाकारः कोऽपि भवतु। कारिका प्रशस्या दोषरहिता न वेति चिन्तनं प्रकृतोपयोगि भवतीति।

कारिकायामुल्लिखितेषु षट्स्वर्थेषु तत्शव्दस्य योजनं नास्ति। केवलं त्रिष्वर्थेषु तत्शव्दस्य योजनमस्ति। तत्सादृश्यं, तदन्यत्वं, तदल्पता त्रिष्वेषु तत्शव्दस्य योजनम्, अभावः अप्रशस्त्यं विरोधः एषु त्रिषु तत्शव्दस्य न योजनम्। त्रिषु तत्शव्दस्य योजनं त्रिषु च तस्यायोजनं सहेतुकं न वेति विमर्शः कारिकाया उद्धारकर्त्तृभि र्न कृतः। त्रिषु तत्शव्दयोजनमकिञ्चित्करमेव। अन्यथा षट्स्वेव तत् कार्य्यम्।

कारिकोक्तेषु षट्स्वर्थेषु द्वितीयोऽर्थोऽभावः। तृतीयश्चार्थोऽन्यत्वम्। अन्यत्वमित्यस्यार्थो भिन्नत्वम्। भिन्नत्वं हि भेदवत्त्वम्। भेदश्चाभावविशेषः। एवं सति तृतीयार्थस्य भेदस्य द्वितीयेऽर्थेऽमावेऽन्तर्भावात् तृतीयार्थस्य कीर्त्तनं व्यर्थमेव। यदि द्वितीयार्थवोधकस्याभावशव्दस्याभावसामान्यं नार्थः। किन्तु सोऽभावविशेष एव। स चात्यन्ताभावः इति व्याख्यानं स्यात्, तदा द्वितीयोऽर्थः स्यादत्यन्ताभावः, तृतीयोऽर्थः स्यादन्योन्याभावः। तथा स्वीकारे द्वितीयेऽर्थे तृतीयार्थस्यान्तर्भावः कर्त्तु न शक्यः स्यात्। अव्राह्मणः (न व्राह्मणः) इत्यत्र सादृश्यम्, असुखम् (न सुखम्) इत्यत्राभावः, अघटः पटः (न घटः पटः) इत्यत्रान्यत्वम्, अनुदरी कन्या इत्यत्राल्पता, अकेशी (न केशी) इत्यत्राप्राशस्त्यम्। असुरः (न सुरः) इत्यत्र विरोधो नञ् शव्दस्यार्थः। एष्वर्थेषु तृतीयोऽर्थ एवास्माकमत्र विवरणविषयः। घटः पटो नेति वाक्यघटकस्य नञ् शव्दस्यान्यत्वमर्थः। अन्यत्वशव्देन भिन्नत्वं वोध्यते। भिन्नत्वं हि भेदवच्चम्। भिन्न इत्यस्यार्थो भेदवान्। एवं सति घटः पटो नेत्यस्यार्थः खलु भवति घटः पटभिन्नः = घटः पटभेदवान् इति। एतेन स्पष्टं प्रतीतं भवति यत् घटः पटभेदाधिकरणम्। घटे पटभेदो वर्त्तते। अत्र कश्चित् पृच्छति – अयं पटभेदः किं घटस्वरूपः? भेदस्याधिकरणरूपता स्वीक्रियते? अथवायं पटभेदो घटभिन्नो घटस्य धर्मः? अधिकरणभूताद् घटादतिरिक्तः? तत्रानयोः पक्षयोरेकोऽपि पक्षो न निर्दोषो भवेत्। तथाहि यदि पटभेदस्य धटधर्मस्य धटादतिरिक्तत्वं स्वीक्रियेत, तदानवस्थादोषः स्यादेव। पटभेदोहि धटातिरिक्ततया धटभिन्नः स्यात्। भिन्न इत्यस्यार्थो भेदवान्। पटभेदः घटभेदवान् इत्येव स्वीकृतं स्यात्। भेदो हि भेदवान् इति

स्वीकारे भेदयोराधाराधेयतया भिन्नत्वमेव स्वीकार्थं स्यात्। तथा सति निरवधिभेदधारास्वीकार आपद्येत। नातो द्वितीयपक्षः स्वीकार्य्यः। प्रथमपक्षस्वीकारोऽपि न निर्दोषः। प्रथमपक्षे पटभेदो घटस्वरूपः स्वीकृतः। अभावरूपस्य भेदस्याधिकरणस्वरूपतायां तथा स्वीकर्त्तुं शक्यते। किन्तु अभावस्याधिकरणस्वरूपता न युक्तिसिद्धा। पटभेदो न घटस्वरूपो भवितुमर्हति। उभयोर्वैधर्म्यात् नाभेदो भवेत्। भेदोऽभावतया प्रतियोगिनिरूपणाधीनः। पटभेदः प्रतियोगिनः पटस्य निरूपणसापेक्षः। पटभेदस्याधिकरणं घटो नान्याधीननिरूपणोऽतो निरपेक्षः। सापेक्षो भेदो निरपेक्षाधिकरणस्वरूपः कथं स्यात्? सापेक्षत्वनिरपेक्षत्वरूपवैधर्मसत्त्वात् पटभेदो न घटस्वरूपो भवितुमर्हः। घटः पटभिन्न इति सहप्रयोगानुपपत्तिश्च पुनरुक्तिदोषात्। न हि स्वमेव स्वविशेषणं भवति। अतो घटभिन्नः पटभेदो न भासेत कथमपि घटस्य विशेषणत्वेन। स्वस्य स्वानधिकरणत्वेनायोग्यत्वात् मिलितप्रयोगानुपपत्तिः। घट इत्यादौ घटत्वादिकं स्वरूपेण भासते, सम्वन्धश्च संसर्गमर्य्यादया भासते। पटभिन्न इत्यादौ घटत्वादिकं घटत्वत्वादिनाश्रयत्वं चाश्रयत्वत्वेन प्रकारीभवतीति कल्पनया पुनरुक्तिपरिहारेऽपि घटत्ववान् पटभिन्न इत्यादौ पुनरुक्तिः स्यादेव। अतः पटनिरूपणसापेक्षस्य पटभेदस्य निरपेक्षनिरूपणेन घटेन सहाभेदः सर्वथानुपपन्न एव। अतो न पटभेदो घटस्वरूपः। मिथवैधर्म्यसत्त्वेऽपि तयोरभेदस्वीकारे घटपटयो र्न केवलं घटपटयोरपि तु सकलयुग्मपदार्थयो र्भेदः प्रत्यक्षेण प्रमीयमाणो विलुप्येत। तथापि वेदान्तस्य विषयनिरूपणेऽद्वैतवादिनः सापेक्षनिरूपणनिरपेक्षनिरूपणयोरभेदं स्वीकुर्वन्तो विकटे सङ्कटे पतन्तमात्मानं कथञ्चिद् रक्षन्ति। तथाहि तेषां मते जीवव्रह्मणोरैक्यं वेदान्तस्य प्रतिपाद्यो विषयः। ऐक्यम् अभेदो भेदाभाव इति त्रयः शव्दा एकमेवार्थ वोधयन्तः पर्यायशव्दा भवन्ति। वेदान्तस्य प्रतिपिपादयिषितमिदमैक्यं कीदृशमिति पृच्छन्ति पूर्वपक्षिणः। जीवव्रह्मणोरैक्यं किं सत्यं मिथ्या वा? यदि तन् मिथ्या स्वीक्रियेत, तदा तद् ब्रह्मण्यध्यस्तं स्वीकर्त्तव्यम्। अध्यस्तमविद्याकल्पिततया तत्वज्ञानवाध्यं भवतीति युष्माकमभ्युगमः। यथा जीवव्रह्मणो र्भेदोऽविद्याकल्पितस्तत एव तत्वज्ञानवाध्यः। तथैव वेदान्तविषयरूपमैक्यमपि तत्वज्ञानवाध्यं भवेत्। ऐक्यस्याविद्याकल्पितत्वस्वीकारे जीवव्रह्मणो र्भेदस्य सत्यतापत्तिः स्यात्। भेदाभावरूपम् ऐक्यं यदि तत्वज्ञानवाध्यतया मिथ्या स्यात् तदा भेदस्य सत्यता सुतरां सिध्येत्। जीवव्रह्मणोरैक्यं भेदश्चेति द्वयमेव मिथ्येति न वक्तुं शक्यम्। मिथो विरुद्धयो र्धर्मयोरेकस्य मिथ्यात्वेऽपरस्य सत्यता दुर्निवारा स्यात्। ऐक्यभेदातिरिक्तस्तृतीयः प्रकारः सर्वथा सम्भावनारहित एव। परस्परविरोधे हि न प्रकारान्तरस्थितिरिति न्यायात्। ऐक्यस्याविद्याकल्पिततयाध्यस्ततास्वीकारे अध्यस्तस्य मिथ्यातया भेदस्य सत्यतास्वीकारो निशितासिरिवाद्वैतिनामवश्यमात्महननकारणं स्यात्।

अथ यद्यात्मरक्षणाय तदैक्यमनध्यस्तं सत्यमिति तेऽङ्गीकुर्य्युः, तदापीयमापत्तिराविर्भवेदेव। यतो हि तन्मते तदैक्यं भेदाभावः। जीवब्रह्मणोरैक्यं नाम तयोर्भेदाभाव। भेदाभावस्यैक्यस्य सत्यताङ्गीकारे भेदस्यापि सत्यताङ्गीकार आवश्यकः स्यात्। भेदाभावस्य प्रतियोगी भेदः। प्रतियोगिनः सत्यत्वाङ्गीकार एव तदभावस्य सत्यत्वाङ्गीकारः समीचीनो भवति। मिथ्याप्रतियोगिकोऽभावो मिथ्यैव भवेत्। जीवब्रह्मणो र्भेदो यदि मिथ्या भवेत्, तदा तद्भेदाभावोऽपि मिथ्यैव भवेत्। अतो भेदाभावस्य सत्यताङ्गीकारे भेदस्य सत्यत्वाङ्गीकारः परिहर्त्तुमशक्य एव। अथचाद्वैतिनो भैदस्य सत्यत्वं नाङ्गीकुर्वन्ति। असत्यस्य भेदस्याभावः कथ सत्यः स्यात्। आपत्तिरियं हि तेषां विपत्तिकारणम्। इष्टापत्तौ भवेदात्महत्या। अद्वैतवाद एवासिद्धः स्यात्।

आपत्तेरस्याः परिहारायाद्वैतिनोच्यते – नैयायिकानां नये मिथ्याप्रतियोगिकोऽभावो मिथ्या भवति। अभावस्य सत्यत्वे प्रतियोगिनोऽपि सत्यत्वमावश्यकं भवति। अद्वैतिमते तु न तथा भवति। अभावप्रतीतै प्रतियोगिनः प्रमितत्वं नापेक्षितं किन्तु प्रतीतत्वमेवापेक्षितं भवति। एतन्मते जीवब्रह्मणो र्भेदः प्रतीत एव। एतस्य भेदस्याभावस्वीकारे भेदस्य सत्यतास्वीकारोऽनावश्यकः। सत्यं हि प्रमितं भवति। प्रमितस्याभावस्वीकारे प्रतियोगिनः प्रमितस्य सत्यतास्वीकार कर्त्तव्य एव। अद्वैतिमते प्रतीतस्यापि भवत्येवाभावः। यथा शुक्तिरजतस्थले रजतं न प्रमिन किन्तु प्रतीतम्। अतो नेदं रजतमिति ज्ञानेन प्रतियोगिनो रजतस्य सत्यताक्षिप्यते। नेदं रजतमिति ज्ञानविषयो रजताभावः सत्यः। किन्तु रजताभावस्य प्रतियोगि रजतं न सत्यम्। असत्यस्य मिथ्याभूतस्य रजतस्याभावस्वीकारेऽभावप्रतियोगिनो रजतस्य सत्यता यथा न सिध्यति, तथैव जीवब्रह्मणोर्भेदाभावरूपस्यैक्यस्य स्वीकारेऽमावप्रतियोगिनो मेदस्य सत्यता न सिध्येत्। जीवब्रह्मणोर्भेदो वाध्यतया न सत्यः। अतो नाद्वैतवादासिद्धिः। ननु जीवब्रह्मणोर्भेदमसत्यं स्वीकृत्याद्वैतवादः प्रतिष्ठाप्यते। किन्तु भेदाभावरूपस्यैक्यस्य सत्यतास्वीकारेऽद्वैतवादस्य प्रतिष्ठा कथं स्यात्? ऐक्यं सत्यम्, ब्रह्म च सत्यमिति सत्यद्वयमेव स्वीकृतं भवति। एवं सति द्वैतापत्तिरेव भवति। अत्राद्वैतिना समाधानमुच्यते – ऐक्यं हि-न ब्रह्मातिरिक्तम्। किन्तु ब्रह्माभिन्नं ब्रह्मस्वरूपमेव तत्। अतो द्वैतापत्ति र्न लब्धावकाशा भवेत्।

ननु कथमित्थं युक्तिविरोधिकल्पनया द्वैतापत्ति र्निरस्यते? जीवब्रह्माणोरैक्यं ब्रह्मस्वरूपाभिन्नमिति कल्पनं युक्तिविरोधि। यतो हि ब्रह्म न सापेक्षम्, जीवब्रह्मणोरैक्यं तु सापेक्षं वस्तु। ऐक्यं खलु सादृश्यमिव ससम्वन्धिकमेव भवति। सम्वन्धिद्वयं विना सादृश्यं नैव सिध्यति, नैव प्रतीतिविषयो भवति। मुखे चन्द्रस्य सादृश्यमस्ति। तत् सादृश्यं मुखचन्द्रोभयसापेक्षम्। तथैवैक्यमपि जीवब्रह्मोभयसापेक्षम्। जीवस्य ब्रह्मणश्च निरूपणं विना तयोरैक्यस्य निरूपणं भवितुं नार्हति। जीवब्रह्मणोरैक्यं जीवब्रह्मनिरूपणसापेक्षनिरूपणम्। ब्रह्म तु सर्वथा निरपेक्षनिरूपणम्। सापेक्षनिरूपणमैक्यं

निरपेक्षनिरूपणब्रह्माभिन्नमिति कल्पनं युक्तिविरुद्धम्। वैधर्म्यं हि भेदसाधकं भवति। सापेक्षनिरूपणत्वनिरपेक्षनिरूपणत्वरूपवैधर्म्यसत्त्वात् तयोरैक्यब्रह्मणो र्भेद एव युक्तिसिद्धः। अभेदकल्पनं युक्तिविरुद्धम्। अभावज्ञाने प्रतियोगिज्ञानं कारणं भवति। घटाभावस्य ज्ञाने धटस्य ज्ञानम् कारणं भवति। धटज्ञानमन्तरा धटाभावज्ञानं नैव सम्भवेत्। तथैव प्रकृते भेदाभावरूपस्यैक्यस्य ज्ञाने प्रतियोगिनो भेदस्य ज्ञानमपेक्षितं भवति। जीवब्रह्मभेदनिरूपणाधीनस्यैक्यस्य शुद्धब्रह्माभिन्नत्वकल्पनं सर्वथा युक्तिविरुद्धमेव। अतएव धटः पटो नेति वाक्यार्थे पटभेदो न धटस्वरूपो भवितुमर्हः। पटभेदस्य पटनिरूपणसापेज्ञत्वात्, धटस्य निरपेक्षत्वात्। भेदो हि प्रतियोगिसापेक्षो भवति, भेदो यत्पदार्थाभिन्नः कथ्यते, स पदार्थोऽपि प्रतियोगिसापेक्षो यदि भवेत्। तदा भेदस्तदधिकरणञ्चाभिन्ना भवेत्। पटभेदज्ञानं पटज्ञानसापेक्षम्। पटज्ञाने सत्येव पटभेदज्ञानं भवति। किन्तु पटभेदस्य धटाभिन्नत्वस्वीकारे धटज्ञानं तु न पटज्ञानसापेक्षं भवति। पटज्ञानाभावेऽपि धटज्ञानं भवितुमर्हति। अतो हि पटभेदो धटस्वरूप इति न युक्त्या सङ्गच्छते। ननु सापेक्षत्वं निरपेक्षत्वं च न मिथोविरुद्धम्। एकस्मिन्नेव सापेक्षत्वनिरपेक्षत्वयोः सत्त्वोपगमेन वैधर्म्यस्यासिद्धेः। प्रत्येकं वस्तु एकेन रूपेण सापेक्षम् अन्येन रूपेण निरपेक्षं भवति। यथा ज्ञानं ज्ञानत्वेन विषयसापेक्षम्। विषयनिरूपणं विना ज्ञाननिरूपणं न भवति। ज्ञानं यदि ज्ञानत्वेन प्रतीयते, तदा तदवश्यं विषयापेक्षं भवेदेव। किन्तु प्रमेयत्वेन यदि ज्ञानं प्रतीयते, तदा तद् विषयसापेक्षं न भवेत्। प्रमेयत्वस्य केवलान्वयितया सर्व वस्तु प्रर्मयं भवतीति ज्ञानमपि प्रमेयम्। यथा ज्ञानं प्रमेयं तथा धटादिकमपि प्रमेयम्। ज्ञानं सर्वथा सविषयकम्। धटादिकं तु सर्वथा निर्विषयकम्। अथच प्रमेयत्वं यथा ज्ञाने वर्तते, तथैव घटादिकेऽपि वर्त्तते। प्रमेयत्वं सविषयनिर्विषयवस्तुमात्रवृत्ति। अतएव सिध्यति यदेकमेव ज्ञानं ज्ञानत्वेन विषयसापेक्षं प्रमेयत्वेन विषयनिरपेक्षमेव। एवमेव पटभेदः पटभेदत्वेन प्रतियोगिसापेक्षोऽपि भेदानुयोगिधटस्वरूपो भेदो धटत्वादिना निरपेक्षो भवितुमर्हति। तेन च पटभेदस्य धटाभिन्नता न युक्तिविरुद्धा स्यात्।

अत्रोच्यते – एकस्मिन् वस्तुनि सापेक्षत्वमेकेन रूपेण, निरपेक्षत्वञ्चापरेणेति स्वीकारे स्तम्भकुम्भयोः जलफलयोः रविशशिनोः मानवदानवयोः सकलयुग्मवस्तुनो भेदः सर्वथा विलुप्त एव भवेत्। अथच भेदस्य ज्ञानं सर्वानुभवसिद्धम्। भेदज्ञानमेव नास्ति। सदपि वानित्यम्? अनित्यमपि निर्हतुकम्। सहेतुकमपि वा निर्विषयकम्? सविषयकमपि वा बाध्यमानविवयकम्? इत्यादि विप्रतिपत्ति विविच्य निरस्य च श्रीमन्तो रघुनाथतार्किकशिरोमणिचरणा वदन्ति – 'अभावत्वान्योन्याभावत्वप्रागभावत्वप्रध्वंसा-भावत्वादयः प्रतीतिविशेषसाक्षिका अखण्डा एवोपाधयोऽतिरिक्ताः पदार्थाः''। तदेव च भेदत्वापराभिधेयमन्योन्याभावत्वं धटः पटो नेति वाक्यधटकस्य नेत्यस्य प्रतिपाद्यतावच्छदकम् इति।

अप्रस्तुतप्रशंसालंकारस्वरूपे आनन्दवर्धनस्यावदानम्

डः सीतानाथ आचार्यशास्त्री

स्निग्धप्रेरणया निरन्तरमहो सारस्वते वर्त्मनि
योऽस्मान् प्रेरितवान् गुरुश्च जनकः कौमारतः पुत्रकान्।
सम्प्राप्तोऽपि दिवं पुरा मनसि नो यो राजतेऽहर्निशं
तस्याङ्घ्रौ प्रथमं समर्प्यत इयं भक्तिप्रणामाञ्जलिः।।
सदा प्रसन्ना परिपूतवृत्ता याभीष्टदेवार्पितचित्तयोगा।
वात्सल्यधाराप्रतिमूर्तिरग्र्या तां नो वियन्द्रे जननीं सुभक्त्या।।
चित्तान्धकारप्रविनाशसूर्य्यान्
विशुद्धविज्ञानसुधासमुद्रान्।
दुष्प्रापसारस्वतसिद्धितीर्थान्
शिक्षागुरून् नौमि तथास्मदीयान्।।
कविजनप्रतिभायाः सृष्टिकृत्योन्मुखायाः
प्रभवति किल काव्यं दिव्यसम्मोदयुक्तम्।
सहृदयहृदयैकग्राह्यमेकञ्च कृत्स्नं
प्रभवति न हि कश्चिद् वर्णितुं तस्य तत्वम्।।
तथापि वहुधा तस्य व्याख्याने विहितादराः।
संस्कृतकाव्यमीमांसामार्गे सन्ति मनीषिणः।।
तेषां मुख्यतमो भाति श्रीमानानन्दवर्धनः।
काव्यस्यात्मा ध्वनिर्नामेत्याघोषो यस्य विश्रुतः।। (युग्मकम्)
यद्यपि ध्वनितत्वस्य विचारे तस्य व्यापृता।
मतिः कामं तथाप्यस्यामलंकारविमर्षणे।।
विद्युदुन्मेषवत् स्फूर्तिः काचिदालोक्यते क्वचित्।
काव्यदृष्टेः किलैतस्य याप्याख्याति सुगौरवम्।। (युग्मकम्)
अप्रस्तुतप्रशंसाख्यालंकारपरिशीलने।
एतस्याचार्य्यवर्य्यस्य कृतित्वं किल वीक्षितुम्।।
मया विधीयते यत्नः सीमितबुद्धियोगिना।
प्रांशुलभ्यं फलं लब्धुं खर्वेणोद्वाहुना यथा।। (युग्मकम्)

काव्यस्यात्मा ध्वनिरिति ध्वनेः काव्यात्मत्वं समुद्घोष्य तत्र च विप्रतिपत्तिप्रकारान् वाचोयुक्त्या निराकृत्य तेनैवात्मना सह सम्बन्धभेदमवलम्ब्य प्राचीनैरभ्युपगतानां गुणरीत्यलंकारादीनां काव्यतत्वानां स्वरूपं संस्कृत्य स्थानञ्च तेषां कविकर्मसु समुचितं विनिर्दिश्य तत्रभवतानन्दवर्धनेन संस्कृतसाहित्यमीमांसायाः प्रशस्तो यो राजमार्गो विनिर्मितस्तेनैव मार्गेण प्रायेण विचरणमकुर्वन् परभाविन आलंकारिका इति विदितमेव समेषां संस्कृतसाहित्यरसिकानाम्। एतदेवास्य महत्तममवदानं यस्य तुलना विश्वसाहित्यसमीक्षासंसद्यपि न सुलभा। ध्वनिरूपस्यात्मनः स्थितेस्तारतम्यवशाद् ध्वनिर्गुणीभूतव्यङ्ग्यमिति काव्यद्वैविध्यमकुण्ठचेतसाङ्गीकुर्वतालंकारप्रधानस्य व्यङ्ग्यार्थ-रहितस्य चित्राख्यस्य तृतीयस्य काव्यप्रभेदस्य स्वीकारे च कुण्ठां प्रदर्शयता आचार्येणानन्दवर्धनेन तावदलंकाराणां प्रातिस्विकस्वरूपविवेके यद्यपि मतिर्न दत्ता तथापि केषुचित् प्रसङ्गेषु तदीया समीक्षालंकाराणां स्वरूपसामान्यचिन्तने केषाञ्चिदलंकाराणां प्रातिस्विकस्वरूपविवेचने च नितरां स्वतन्त्रा महार्घा च। विषयेऽस्मिन्नपि तदीयमवदानमनुपेक्षणीयम्। निर्दिष्टावयवेऽस्मिन् प्रवन्धेऽप्रस्तुत-प्रशंसालंकारस्य स्वरूपविवर्तनविधावानन्दवर्धनस्यावदानस्य मूल्यवत्तामाकलयितुम-स्माभिर्यतिष्यते।

अलंकारविशेषस्यास्य स्वरूपचिन्तायामानन्दवर्धनस्यावदानगौरवावधारणात् पूर्वं पूर्ववर्तिनामालंकारिकाणां विषयेऽस्मिन् चिन्तावैचित्र्यचित्रं सुतरामेव समुपस्थापनीय-मिति तदेव प्रथमतः प्रस्तूयते। विविधप्रभेदप्रभिन्नेष्वर्थालंकारेष्वलंकारोऽ-यमतीव गौरवावहः, कविकर्मसु विशेषतो मुक्तकजातीयरचनासु वाहुल्येन परिलक्ष्यमाणः प्रायेण च सर्वेष्वेवालंकारनिवन्धेषु पर्य्यालोच्यतां गतः। तत्रभवता भामहेन स्वकीये काव्यालंकारग्रन्थेऽलंकारस्यास्य लक्षणोदाहरण एवं निवेशिते–

अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः।
अप्रस्तुतप्रशंसेति सा चैवं कथ्यते यथा।।
प्रीणितप्रणयि स्वादु काले परिणतं वहु।
विना पुरुषकारेण फलं पश्यत शाखिनाम्।। (३/२९ - ३०)

अधिकारादपेतस्य अर्थादप्रस्तुतस्य कस्यचन वस्तुनः स्तुतिः अर्थात् प्रशंसा अप्रस्तुतप्रशंसा नामालंकार इति भामहस्याशयः प्रतिभाति। प्रदत्त उदाहरणेऽप्रस्तुतानां वृक्षाणामेव प्रशंसा विहिता। तथाहि स्वकर्तृकायाः कस्या अपि प्रचेष्टाया अभावेऽपि वृक्षाणां परिदृश्यते विपुला सुखास्वाद्या फलसम्पत्तिर्यया भोजनरसिकानां भवतः परमा तृप्तिः प्रीतिश्च। परन्तु अत्रेदमवधारणीयमप्रस्तुतस्य पदार्थस्य स्तुतिर्न हि केनापि धीमता निष्कारणं क्रियते। अतोऽप्रस्तुतस्य कस्यचन वस्तुनः प्रशंसामाध्यमेन सदृशस्य कस्यचन वस्त्वन्तरस्य प्रशंसैवाभिमतेत्यभ्युपगन्तव्यम्। तेन उदाहरणेऽस्मिन् प्रयत्नमन्तरेण

परमैश्वयर्यभाजां भाग्यवतां जनानां प्रशंसैव प्रस्तुतेति स्वीकार्यम्। ते च भाग्यवन्तोऽयत्नलब्धैः स्वकीयविभवैः सुहृदां स्वजनानाञ्च भोगादिकं सम्पादयन्त स्ते-षामानन्दकारणतां व्रजन्ति।

काव्यादर्शकृता दण्डिनापि प्रायेण समानमेव स्वरूपमलंकारस्यास्याभ्युपगच्छता तस्य लक्षणोदाहरणसङ्गतय एवं प्रदर्शिताः—

अप्रस्तुतप्रशंसा स्यादपक्रान्तेषु या स्तुतिः॥

सुखं जीवन्ति हरिणा वनेष्वपरसेविनः।

अन्नैरयत्नसुलभैस्तृणदर्भाङ्कुरादिभिः॥

सेयमप्रस्तुतैवात्र मृगवृत्तिः प्रशस्यते।

राजानुवर्तनक्लेशनिर्विण्णेन मनस्विना॥ (२/३४० - ४२)

अपक्रान्तानामर्थादप्रस्तुतानां स्तुतिरप्रस्तुतप्रशंसेति दण्डिना प्रोक्तस्य लक्षण-स्याक्षरार्थः। तथाचात्र तृणदर्भाङ्कुरादीनि खाद्यान्यनायासेन लभमानानां स्वच्छन्दजीविनां मृगाणां प्रशंसा विहितेत्यप्रस्तुतप्रशंसा। परन्तु वक्तृवैशिष्ट्यादेवं प्रतिभाति यन्मृगाणामप्रस्तुतानां प्रशंसया राजानुसरणक्लेशक्लेशितेन मनस्विनात्मनो निन्दा क्रियते। तेनाप्रस्तुतस्य प्रशंसाद्वारा प्रस्तुतस्य निन्दायां गम्यमानायामप्रस्तुतप्रशंसेति दण्डिनोऽभिप्राय इत्यनुमातुं शक्यते। तेन विषयेऽस्मिन् भामहस्य दृष्टेः किञ्चिद् विलक्षणा दण्डिनो दृष्टिरिति परिप्राप्तं भवति।

काव्यालंकारसारसंग्रहकृतोद्भटेनालंकारस्यास्य स्वरूपव्यवस्थापने भामहस्य दृष्टिमुपजीव्यतया संगृह्णतापि तत्र संस्कारविशेषः सम्पादितः। तथा च तेन प्रदत्तं लक्षणम्—

"अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः।

अप्रस्तुतप्रशंसेयं प्रस्तुतार्थानुवन्धिनी॥"[1]

अप्रस्तुतस्य स्तुतिः प्रस्तुतस्य स्तुतिं गमयेदित्यर्थो भामहग्रन्थे लक्षणोदाहरणाभ्यां तात्पयर्यतोऽवगन्तव्य आसीत्। उद्भटेन सोऽर्थो लक्षणे एव विस्पष्टविधया प्रकाशितः प्रस्तुतार्थानुवन्धिनीति पदं तत्र निवेशयता। उद्भटेन प्रदत्तमुदाहरणमेवम्—

यान्ति स्वदेहेषु जरामसम्प्राप्तोपभर्तृकाः।

फलपुष्पर्द्धिभाजोऽपि दुर्गदेशवनश्रियः॥

अत्र दुर्गमस्थानस्थितवनशोभाया उपभोक्त्रभावाद् वैफल्यवर्णनमप्रस्तुतम्। तस्मात् तपसि वर्तमानायाः पार्वत्या यौवनश्रियः उपयन्त्रभावाद् व्यर्थत्ववर्णनं प्रस्तुतम्। तथा च

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१. काव्यालंकारसारसंग्रहे लघुवृत्तिसमेते वनहट्टीत्युपाभिधेन नारायणेन परिष्कृते ६५-पृष्ठे।

लक्षितं टीकाकृतेन्दुराजेन– "अत्र कृच्छ्रेण गन्तुं शक्यते यस्मिन् देशे तद्गतकाननानां शोभा अप्राकरणिक्य एव स्वदेहजर्जरतयोपवर्णिताः। ताभिश्च सादृश्यस्वाजन्येन भगवतीचेष्टितमुपमेयभूतमेवंविधरूपतयावगम्यते[२]। अत्रेदं विचारणीयम् उद्भटकृते लक्षणे यद्यपि स्तुतिरिति पदं विद्यते तथापि प्रदत्तस्योदाहरणस्य पर्यालोचनेन न कापि स्तुतिः प्रतीयते। पक्षान्तरे अप्रस्तुतादर्थविशेषात् प्रस्तुतस्यार्थविशेषस्य प्रतीतिर्भवति। तेनैवं प्रतिभाति – उद्भटस्य दृष्टावप्रस्तुत-प्रशंसा प्रशंसारूपार्थविशेषात् प्रच्युता क्रमशः कथनरूपार्थसामान्यं लब्धुं प्रवृत्ता।

अलंकारस्यास्य स्वरूपपरिशीलने काव्यालंकारसूत्रवृत्तिकृतो वामनस्य दृष्टिरेतेषां दृष्टितो भिन्नरूपा विभाति। तथाचास्य मते उपमेयस्यांशमात्रेणोक्तावुपमानस्य च सामग्रिकतयोक्तावप्रस्तुतप्रशंसा। तथाच तदीयं सूत्रम्– "किञ्चिदुक्तावप्रस्तुतप्रशंसा" (४/३/४)। व्याख्यातञ्चैतद् वृत्तौ– "उपमेयस्य किञ्चिल्लिङ्गमात्रेणोक्तौ समानवस्तुन्यासे अप्रस्तुतप्रशंसा"। उदाहृतञ्चैवम्–

लावण्यसिन्धुरपरैव हि काचनेयं
यत्रोत्पलानि शशिना सह संप्लवन्ते।
उन्मज्जति द्विरदकुम्भतटी च यत्र
यत्रापरे कदलीकाण्डमृणालदण्डाः।।

कामपि परमसुन्दरीं तरुणीं विलोक्याभिलाषविस्मयवतः कस्यचित्तरुणस्योक्तिरियम्। अत्रोपमेयानि लावण्य-कटाक्षच्छटा-वदन-स्तनयुगलोरुयुगल-वाहुयुगलानि। उपमानानि तावत् सिन्धूत्पलशशि-द्विरदकुम्भतटी-कदलकाण्ड-मृणालदण्डाश्च। उपमेयसमूहस्यैकदेशस्य लावण्यस्यैवात्राभिधया प्रतिपादनं वर्तत इति वामनसम्मतेयमप्रस्तुतप्रशंसा। अत्राप्रस्तुतानामुत्पलादीनां प्रशंसनादप्रस्तुतप्रशंसा। अप्रस्तुतस्यार्थस्य प्रशंसनमप्रस्तुतप्रशंसेति वृत्तावुक्तं वामनेन। परन्त्वत्र प्रशंसापदं स्तुत्यर्थकं कथनार्थकं वेत्यत्र ग्रन्थकृता तट्टीकाकृता वा न किमप्युक्तम्। उदाहरणस्य विचारेण उभयविधोऽर्थोऽत्र सङ्गमयितुं शक्यते।

रुद्रटेन स्वकृतौ काव्यालंकारेऽप्रस्तुतप्रशंसानामकः कश्चिदलंकारो यद्यपि न निरूपितस्तथापि तेन निरूपित औपम्यवर्गान्तर्गतोऽन्योक्तिरित्यलंकार आलंकारिकान्तरैरालोचिताया अप्रस्तुतप्रशंसायाः स्वाजात्यं भजते। अन्योक्तेर्लक्षणमेवमुक्तम्–

असमानविशेषणमपि यत्र समानेतिवृत्तमुपमेयम्।
उक्तेन गम्यते परमुपमानेनेति सान्योक्तिः।। (८/७४)

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२. काव्यालंकारसारसंग्रहे लघुवृत्तिसमेते वनहट्टीत्युपाभिधेन नारायणेन परिष्कृते, पृष्ठा - ६५।

तथाहि यत्र कथितेनोपमानेनासमानविशेषणमपि समानेतिवृत्तमुपमेयं गम्यते सान्योक्तिः। उदाहृतं यथा–

मुक्त्वा सलीलहंसं विकशितकमलोज्ज्वलं सरः सरसम्।
वकलुलितजलं पल्वलमभिलषसि सखे न हंसोऽसि।। (८/७५)

अत्रोक्तेन हंसरूपेणोपमानेनोपमेयभूतः कश्चित् सज्ञनो गम्यत इत्यन्योक्तिः। हंसकमलादियुक्तं प्रभूतजलं सरोवरं परित्यज्य वकयुक्तमल्पजलं पल्वलमाश्रयतो हंसस्य यथोपालम्भस्तथा शिष्टजनाधिष्ठितं सुरम्यं स्थानं विहाय खलवहुलं स्थानमाश्रयतः सज्ञनस्येति वृत्तसाम्यमवगन्तव्यम्। विशेषणानि हंसपक्षे एव योजनीयानीत्यसमानानि।

निरुक्तया परिशीलनया परिदृश्यते यद् भामहदण्डिभट्टोद्भटैरप्रस्तुतप्रशंसाया यत् प्राथमिकं स्वरूपं समाकलितं रुद्रटेनान्योक्त्यलंकारस्य स्वरूपं यथा निर्देशितं तदेव नव्यैरालंकारिकैः सुप्रतिष्ठिताया अप्रस्तुतप्रशंसाया भित्तिभूमितां गतम्। वामनेनाप्रस्तुतप्रशंसाया यत् स्वरूपं निगदितं तत्तु नव्यैरालंकारिकैर्न परिगृहीतम्। किञ्च तेन प्रदत्तमुदाहरणमपि नव्यदृष्ट्या रूपकस्यातिशयोक्तेर्वोदाहरणं भवितुमर्हति। अपि–चाप्रस्तुतप्रशंसायां प्रशंसेति पदं क्रमेण स्तुत्यर्थं विहाय वर्णनसामान्यवाचित्वं प्रतिपद्यमानं प्रतिभाति। अपरञ्च एतैः प्रदत्तानामुदाहरणानां पर्य्यालोचनया प्रतिभासते यदप्रस्तुतप्रस्तुतयोः सादृश्यसम्वन्ध एव एतेषामभिमतो यद्यपि कुत्रापि कस्यापि सम्वन्धस्य कण्ठतः समुल्लेखो न तैर्विहितः।

तत्रभवतानन्दवर्धनेन यद्यपि प्रत्यक्षविधया कस्याप्यलंकारविशेषस्य समीक्षणं न विहितं तथापि तेन ध्वन्यालोकस्य प्रथमोद्यते प्रतीयमानार्थसमन्वितेष्वलंकारेषु ध्वनेर्गतार्थतां निराकुर्वता या समीक्षा विहिता तत्राप्रस्तुतप्रशंसाप्रमुखानां केषाञ्चनालंकाराणां स्वरूपविषये तदीया दृष्टिः सुप्रतीता भवति। तत्र सामान्यविशेषभावरूपं निमित्तनिमित्तिभावरूपं सारूप्यरूपं वा सम्वन्धमवलम्ब्याप्रस्तुतात् प्रस्तुतस्यार्थस्य प्रतीतावप्रस्तुतप्रशंसेति तावदानन्दवर्धनस्याभिमतं प्रतिभाति।[१] आनन्दवर्धनस्याभिमतं परिष्कुर्वता लोचनकृताभिनवगुप्तेनालंकारस्यास्य लक्षणमेव-मुक्तम्–

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१. अप्रस्तुतप्रशंसायामपि यदा सामान्यविशेषभावान्निमित्तनिमित्तिभावाद् वा अभिधीयमानस्या-प्रस्तुतस्य प्रतीयमानेन प्रस्तुतेनाभिसम्वन्धस्तदाभिधीयमानप्रतीयमानयोः सममेव प्राधान्यम्। यदा तु सारूप्यमात्रवशेनाप्रस्तुतप्रशंसायामप्रकृतप्रकृतयोः सम्वन्धस्तदाप्यप्रस्तुतस्य सरूपस्याभिधीय-मानस्य प्राधान्येनाविवक्षायां ध्वनावेवान्तःपातः। इतरथा त्वलंकारान्तरमेव।

– सलोचनध्वन्यालोके (विद्याभवन संस्कृत ग्रन्थमाला - ६७)
पृष्ठा - १२७-१३३।

अधिकारादपेतस्य वस्तुनोऽन्यस्य या स्तुतिः।

अप्रस्तुतप्रशंसा सा त्रिविधा परिकीर्तिता।।

व्याख्यातञ्च तेनैवम् – "अप्रस्तुतस्य वर्णनं प्रस्तुताक्षेपिण इत्यर्थः। स चाक्षेपस्त्रिविधो भवति – सामान्यविशेषभावान् निमित्तनिमित्तिभावात् सारूप्याच्च"। अत्रेदमवधेयं – यद्यपि गुप्तपादेन लक्षणश्लोकस्यास्य प्रथमं पादत्रयं भामहमुद्भटं वा शव्दतोऽनुसृत्य विरचितं तथापि चतुर्थे पादे तेनानन्दवर्धनस्य दृष्टिमवलम्ब्यैव त्रैविध्यमस्याः प्रतिपादितम्। अलंकारस्यास्य स्वरूपविवर्तने एतदेवानन्दवर्धनस्य महार्घमवदानम्। यतः प्राचीनानामुदाहरणेषु तादृशः सम्वन्ध एकविध (सादृश्यात्मकः) एव प्रतिभासमान आसीत्। नवीनैस्तु आनन्दवर्धनप्रोक्तस्त्रिविध एव सम्वन्धोऽप्रस्तुतप्रशंसायामुररीकृत इत्यग्रे स्फुटमालोचयिष्यते। किञ्च तृतीये उद्योते गुणीभूतव्यङ्ग्यकाव्यपर्यालोचनावसरेऽप्रस्तुतप्रशंसायां वाच्यस्य विवक्षितत्वमविवक्षितत्वं विवक्षिताविवक्षितत्वमिति यद् भेदत्रयं[1] सोदाहरणं प्रतिपादितं तदपि नवीनालंकारिकैर्मम्मटादिभिः समनुसृतमिति प्रदर्शयिष्यते पुरस्तात्। अनया रीत्या अप्रस्तुतप्रशंसालंकारस्य स्वरूपविवर्तनधारायामानन्दवर्धनस्यावदानमनपह्नवनीयमेव।

अप्रस्तुतप्रस्तुतयोर्निरूक्तस्त्रिविधः सम्वन्धोऽपि पुनः पञ्चविधतां प्रतिपद्यते। यतः सामान्यविशेषभावे सामान्याद् विशेषस्य प्रतीतिः विशेषात् सामान्यस्य प्रतीतिरिति द्वैविध्यम्। एवं कार्यकारणभावेऽपि। सारूप्ये त्वेकविधत्वम्। एवं पञ्चविधसम्बन्धभित्तिकतया पञ्चधा विभक्तस्य अप्रस्तुतप्रशंसालंकारस्योदाहरणानि लोचनटीकायामभिनवगुप्तेन प्रदत्तानि। तत्र सामान्यादप्रस्तुताद् विशेषस्य प्रस्तुतस्य गम्यत्वे यथा–

अहो संसारनैघृण्यमहो दौरात्म्यमापदाम्।

अहो निसर्गजिह्मस्य दुरन्ता गतयो विधेः।। (तत्रैव, पृष्ठा-१२७)

आत्मनः प्रियतमस्य जनस्य वस्तुनो वा विनाशे नितरां निर्विण्णचेतसः कस्यचिदुक्तिरियम्। अत्र विशेषे प्रस्तुते वक्तव्ये सामान्यमभिहितम्। तथाच लक्षितं लोचनकृता अत्र हि दैवप्राधान्यं सर्वत्र सामान्यरूपमप्रस्तुतं वर्णितं सत् प्रकृते वस्तुनि क्वापि विनष्टे विशेषात्मनि पर्य्यवस्यति", (तत्रैव पृष्ठा - १२७)।

विशेषात् सामान्यस्य प्रतीतावुदाहरणं यथा–

एतत्तस्य मुखात् कियत् कमलिनीपत्रे कणं पाथसो

यन्मुक्तामणिरित्यमंस्त स जड़ः शृण्वन् यदस्मादपि।

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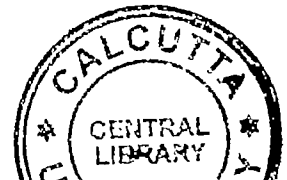
१. अप्रस्तुतप्रशंसायाञ्च यद्वाच्यं तस्य कदाचिद् विवक्षितत्वं कदाचिदविवक्षितत्वं कदाचिद्विवक्षिताविवक्षितत्वमिति त्रयी वन्धच्छाया। (तत्रैव पृष्ठा-५२१)

अङ्गुल्यग्रलघुक्रियाप्रविलयिन्यादीयमाने शनै–

स्तत्रोड्डीय गतो हहेत्यनुदिनं निद्राति नान्तः शुचा।।

उदाहरणचन्द्रिकायां श्लोकोऽयमेवं व्याख्यातः – कस्यचिन् मूर्खस्य वृत्तान्तं कुतश्चिदाकर्ण्य विस्मयेन भाषमाणं कञ्चित् प्रति कस्यचिदुक्तिरियम्। मुखादित्यनन्तरं श्रुतमिति शेषः। तस्य मुखाच्छ्रुतमेतत् कियत्, अल्पमित्यर्थः। ..... किं तदित्याह स जड़ो मूर्खः कमलिनीपत्रे स्थितं वारिणः कणं विन्दुं मुक्तामणिरित्यमंस्तेति यत्, अस्मादपि शृणु। शनैरादीयमाने गृह्यमाणे कणे अङ्गुल्यग्रस्य लघुक्रिययाल्पचेष्टया प्रविलयिनि विलीने सति मम मुक्तामणिः कुत्रोड्डीय गत इत्यनुदिनमन्तःशोकेन न निद्रातीति।[1] अत्र जड़ानामयोग्यस्थाने ममत्वसम्भावना भवतीति सामान्ये प्रस्तुते विवक्षिते जड़विशेषस्य वारिकणे मुक्ताधीत्वरूपाप्रस्तुतममत्वविशेषस्याभिधानं विहितम्। तथा चोक्तं लोचनकृता – "अत्र अस्थाने महत्त्वसम्भावनं सामान्यं प्रस्तुतम्। अप्रस्तुतन्तु जलविन्दौ मणित्वसम्भावनं विशेषरूपं वाच्यम्।" (तत्रैव पृष्ठा - १२८)।

कारणादप्रस्तुतात् कार्यस्य प्रस्तुतस्य प्रतीतौ यथा–

ये यान्त्यभ्युदये प्रीतिं नोज्झन्ति व्यसनेषु च।

ते वान्धवास्ते सुहृदो लोकः स्वार्थपरोऽपरः।।

अत्राप्रस्तुतं कारणं, ततो गम्यमानं प्रस्तुतं कार्यमेवं प्रतिपादितं लोचने – "अत्र अप्रस्तुतं सुहृद्वान्धवरूपत्वं निमित्तं सज्जनासक्त्या वर्णयति नैमित्तिकीं श्रद्धेयवचनतां प्रस्तुतामात्मनोऽभिव्यङ्क्तुम्।" (तत्रैव पृष्ठा-१२९)

कार्यादप्रस्तुतात् कारणस्य प्रस्तुतस्य गम्यमानत्व उदाहरणं यथा–

सग्गं अपारिजाअं कोत्थुहलच्छिरहिअं महुमहस्स उरम्।

सुमरामि महणपुरओ अमुद्धअन्दं च हरजड़ापब्भारम्।।[2]

अत्र तावदलंकारसङ्गतिरेवं प्रदर्शिता लोचनकृता – "अत्र जाम्ववान् कौस्तुभलक्ष्मीविरहितहरिवक्षःस्मरणादिकमप्रस्तुतनैमित्तिकं वर्णयति प्रस्तुतं वृद्धसेवाचिरजीवित्वव्यवहारकौशलादिनिमित्तभूतं मन्त्रितायामुपादेयमभिव्यङ्क्तुम्"। (तत्रैव पृष्ठा-१३०)।

समात् समस्य प्रतीतिर्यथोदाहृतं भट्टेन्दुराजरचितं पद्यम्–

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१. विष्णुपदभट्टाचार्येण सम्पादितस्य ध्वन्यालोकस्य प्रथमे उद्योते (द्वितीये संस्करणे) १७६ पृष्ठायां पादटीकातः समुद्धृतेयं व्याख्या।

२. स्वर्गमपारिजातं कौस्तुभलक्ष्मीरहितं मधुमथनस्योरः।
स्मरामि मथनात् पुरतोऽमुग्धचन्द्रञ्च हरजटाप्राग्भारम्।। (इति संस्कृतम्)

प्राणा येन समर्पितास्तव बलाद् येन त्वमुत्थापितः

स्कन्धे यस्य चिरं स्थितोऽसि विदधे यस्ते सपर्य्यामपि।

तस्यास्य स्मितमात्रकेन जनयन् प्राणापहारक्रियां

भ्रातः प्रत्युपकारिणां धुरि परं वेताल लीलायसे॥

अत्र वर्णनीयाद् वेतालवृत्तान्तादप्रस्तुतात् प्रस्तुतस्य कस्यचन कृतघ्नस्य वृत्तान्तोऽवगम्यते। एवमप्रस्तुतप्रशंसायाः पञ्चभेदभिन्नाया उदाहरणपञ्चकमभिनवगुप्तेन विशदं निरूपितं यत्तावत् पश्चाद्भाविनामालंकारिकाणामेतदलंकारविषयकचिन्तां प्रेरयति स्म।

अप्रस्तुतस्य वाच्यस्यार्थस्य सम्भाव्यत्वमसम्भाव्यत्वं सम्भाव्यासम्भाव्यत्वञ्च यथोदाहृतमानन्दवर्धनेन–

परार्थे यः पीड़ामनुभवति भङ्गेऽपि मधुरो

यदीयः सर्वेषामिह खलु विकारोऽप्यभिमतः।

न सम्प्राप्तो वृद्धिं यदि स भृशमक्षेत्रपतितः

किमिक्षोर्दोषोऽसौ न पुनरगुणाया मरुभुवः॥ (तत्रैव, पृ:-५२२)

अत्र अप्रस्तुतेनेक्षुणा मरुभूमिपतितेन प्रस्तुतः कश्चित् पुरुषश्रेष्ठोऽस्थानपतितः प्रतीयत इति समात् समप्रतीतिरूपाप्रस्तुतप्रशंसा। अत्र वाच्यमप्रस्तुतमिक्षुवृत्तमबाधितस्वरूपमिति सम्भवपरमेव।

कस्त्वं भोः कथयामि दैवहतकं मां विद्धि शाखोटकं

वैराग्यादिव वक्षि साधु विदितं कस्मादिदं कथ्यते।

वामेनात्र वटस्तमध्वगजनः सर्वात्मना सेव्यते

न च्छायापि परोपकारकरिणी मार्गस्थितस्यापि मे॥ (तत्रैव, पृ:-५२३)

अस्यार्थः – शाखोटको लघुपत्रो वृक्षविशेषः। तं प्रति पान्थस्य अयं प्रश्नः – "भोस्त्वं क" इति। "दैवेन भाग्येन हतकं विनष्टं मां शाखोटकं विद्धि जानीहि" तस्योत्तरम्। पुनरिदं वैराग्यान् निर्वेदादिव वक्षि "दैवहतकम्" इति कथयसि इति प्रश्नः। साधु सम्यग् विदितं त्वया ज्ञातम् इत्युत्तरम्। पुनः "इदं वैराग्यं कस्मात् कुतो हेतोः" इति प्रश्नः। कथ्यते वैराग्यकारणमित्युत्तरम्। अत्र प्रदेशे वामेन मार्गाद् वामभागेनोपलक्षितो वटः तन्नामा वृक्षो यः, तं वटमध्वगजनः पथिकलोकः सर्वात्मना छायोपवेशनादिप्रकारैः सेवते आदरेणाश्रयति, मार्गे सरणिसमीपे पक्षे सदाचारे स्थितस्यापि मे मम छायापि परोपकारकरणे न समर्था इति उत्तरम्। प्रश्नोत्तरात्मकोऽयं श्लोकः। अत्र शाखोटकवृत्तान्तोऽप्रस्तुतः समृद्धासत्पुरूषसमीपवर्तिनो मनस्विनः कस्यचन परिदेवितं गमयति। शाखोटकवृक्षेण सह प्रश्नोत्तरविधानमसम्भवत्।

उपृपहजाआएँ असोहिणीएँ फलकुसुमपत्तरहिआए।
वैरीएँ वइं देन्तो पामर हो ओहसिज्जिहसि।।[1] (तत्रैव, पृ-५२४)

अत्र वाच्यं वदरीवृत्तमप्रस्तुतम्। गमयति च तत् कस्याश्चनाकुलीनाया भ्रात्रादिरहितायाः परिरक्षणं प्रस्तुतम्। अत्र वाच्यार्थो वदरीपक्षे एकान्ततः सुसङ्गतो भवति इत्यपि यथा न वक्तव्यं तथा सङ्गतो न भवतीत्यपि न चिन्तयितव्यम्। तथाचोक्तं वृत्तौ – "अत्र हि वाच्यार्थो नात्यन्तं सम्भवी न चासम्भवी।"

ध्वनेर्विरुद्धवादिनामन्यतमः कुन्तकाचार्य इति कैश्चिद् यन् निगदितं तत्तावदापातग्राह्यं न तु पार्यन्तिकविचारसहम्। सूक्ष्मेक्षिकया समीक्षायां क्रियमाणायां कुन्तकाचार्यस्योपरि परिलक्ष्यते महान् प्रभाव आनन्दवर्धनस्य। विषयोऽयं नास्य प्रबन्धस्य विषयः। केवलमेतदेवात्र समुल्लेखनीयं यदप्रस्तुतप्रशंसालंकारस्य स्वरूपपरिशीलनविधावुद्भटानन्दवर्धनादिभिः क्षुण्णे वर्त्मन्येव कुन्तकेन विचरणं विहितम्। तथाहि कुन्तकस्य मते यत्र सादृश्यसम्वन्धं सम्वन्धान्तरं वा समाश्रित्य प्रस्तुतस्य शोभाविशेषं समुल्लासयन्नप्रस्तुतोऽपि पदार्थो वाक्यार्थो वा कविना वर्ण्यते तत्राप्रस्तुतप्रशंसा भवति।[2] प्रकृते लक्षणे यद्यपि सादृश्यं सम्बन्धान्तरं वा प्रयोजकमित्युक्तं तथापि ३/६६-संख्यकस्योदाहरणस्य वृत्तौ यदुक्तं तेन स्पष्टतयावगम्यते यदानन्दवर्धनेन निरूपितं सम्वन्धत्रयमेवानेनाभ्युपगतम्।[3] अप्रस्तुतस्य पदार्थवाक्यार्थभेदेन यद्द्वैविध्यमनेन नवीनतयोक्तं तत्तु नवीनैर्मम्मटादिभिर्न परिगणितम्। अप्रस्तुतस्य वाक्यार्थस्य सम्भवासम्भवत्वविषयेऽयमप्यवहितः प्रतिभाति।

नव्येष्वालंकारिकेषु प्रथमो मम्मटभट्टः स्वीये काव्यप्रकाशेऽप्रस्तुतप्रशंसायाः स्वरूपविभागादिकं यद्व्यवस्थापितं तत्रानन्दवर्धनस्य प्रभावः सुस्पष्ट एव। तथाहि आनन्दवर्धनेनेव तेनापि अस्याः पञ्चविधत्वमभ्युपगतम्[4]। केवलमधिकतयैतत् प्रदर्शितं

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१. उत्पथजाताया अशोभनाया फलकुसुमरहितायाः।
वदर्या वृत्तिं ददत् पामर भो अवहसिष्यसे।। (इति संस्कृतम्)

२. अप्रस्तुतोऽपि विच्छित्तिं प्रस्तुतस्यावतारयन्।
पदार्थो वाथ वाक्यार्थः प्राप्यते वर्णनीयताम्।।
यत्र तत्साम्यमाश्रित्य सम्वन्धान्तरमेव वा।
अप्रस्तुतप्रशंसेति कथितासावलंकृतिः।। (कृष्णमूर्तिसम्पादिते वक्रोक्तिजीविते-३/२५/२६)

३. अत्र साम्यं निमित्तनिमित्तिभावः सामान्यविशेषभावश्चेति त्रितयमपि अन्तर्भावयितुं युज्यते। (तत्रैव पृष्ठा-१८४)।

४. कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति।
तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा।।
(झालकीकरोपनाम्ना भय्टवामनाचार्येण विरचितया टीकया युक्ते काव्यप्रकाशे दशमोल्लासे सूत्रम्-१५२)

यत् समात् समस्य प्रतीतिरूपाप्रस्तुतप्रशंसा श्लेषमूला समासोक्तिमूला सादृश्यमात्रमूलेति त्रिविधा। उदाहरणसंग्रहविधावपि मम्मटस्य चिन्तायामानन्दवर्धनाभिनवगुप्तयोः प्रभावः परिलक्ष्यते। तथाहि अप्रस्तुताद् विशेषात् प्रस्तुतस्य सामान्यस्य प्रतीताव-नेनाभिनवगुप्तेनोदाहृतमेतत्तस्य मुखादित्यादि पद्यं समुद्धृतम्। अप्रस्तुतस्यार्थस्य सम्भाव्यतादिभेदेनानन्दवर्धनोपज्ञं त्रैविध्यमप्यनेनोररीकृतम्। तत्रापि असम्भाव्यताविधा-वानन्दवर्धनेन प्रदर्शितं कस्त्वं भोः कथयामि दैवहतकमित्यादि पद्यमनेनापि समुल्लिखितम्।

अलंकारसर्वस्वकृता रुय्यकेनाप्ययमानन्दवर्धनः परिपूर्णतया समनुसृतोऽलंका-रस्यास्य स्वरूपसमाकलने।[1] केवलमनेन साधर्म्यवैधर्म्याभ्यां समात् समस्य प्रतीतिरूपाया अप्रस्तुतप्रशंसाया द्वैविध्यं नूतनतया परिकल्पितम्, परन्तु मम्मटेन प्रकाशितस्य श्लेषादिमूलकतया त्रैविध्यस्योल्लेखो नानेन विहितः। अभिनवगुप्तेन समुद्धृतमेतत्तस्य मुखादित्यादिपद्यं तथानन्दवर्धनेन प्रदर्शितं कस्त्वं भोः कथयामि दैवहतकमित्यादि पद्यञ्च तथैवानेन समुदाहृतम्।

जैनेनालंकारिकेण हेमचन्द्रेण स्वकृतौ काव्यानुशासनेऽप्रस्तुतप्रशंसेयमन्योक्ति-नाम्ना निरूपिता।[2] पूर्वाचार्यैर्निरूपिताः पञ्च एव प्रकाराः सामान्यविशेषादिरूपा अस्याप्यभिमताः। किञ्च तैरेव प्रदर्शितान्युदाहरणान्येव प्रायेणानेन परिगृहीतानि। तत्राभिनवगुप्तेन समुल्लिखितानि अहो संसारनैघृण्यमिति ये यान्त्यभ्युदये प्रीतिमिति तथा सगुगं अपारिजाअमिति च त्रीण्युदाहरणान्युपात्तानि।

साहित्यदर्पणकृता विश्वनाथेन तावदेतेषां पूर्वाचार्याणां मतानि कतिचनोदाहरणानि च यथायथरूपेण समुपस्थापितानि अलंकारस्यास्य व्याख्यानावसरे। तथाहि साहित्यदर्पणे आनन्दवर्धनोपज्ञं सामान्यविशेषभावमूलकत्वादि पञ्चप्रकारत्वं तथा सम्भाव्यतादिभेदेन त्रिप्रकारत्वं यथा परिप्राप्यते[3] तथा मम्मटोपज्ञं श्लेषादिमूलकतया सारूप्यसम्बन्ध

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१. अप्रस्तुतात् सामान्यविशेषभावे कार्यकारणभावे सारूप्ये च प्रस्तुतप्रतीतावप्रस्तुतप्रशंसा। (ड. रामचन्द्रद्विवेदिना सम्पादितायामलंकारसर्वस्वसञ्जीवन्यां सूत्रम्-३४)।

२. काव्यानुशासने (काव्यमाला-७०) षष्ठेऽध्याये पृष्ठा-३०२।

३. (क) "क्वचिद् विशेषः सामान्यात् सामान्यं वा विशेषतः।
कार्यान्निमित्तं कार्यञ्च हेतोरथ समात् समम्॥
अप्रस्तुतात् प्रस्तुतञ्चेद् गम्यते पञ्चधा ततः।
अप्रस्तुतप्रशंसा स्यात् – "॥
(लक्ष्मीव्याख्याविभूषिते साहित्यदर्पणे (काशी संस्कृतग्रन्थमाला-१४५) पृष्ठा-७६८)

(ख) वाच्यस्य सम्भवासम्भवोभयरूपतया त्रिप्रकारेयम्। (तत्रैव पृष्ठा-७७४)।

नि-वन्धनायाः तस्याः त्रैविध्यं[1] तथा रुय्यकोपज्ञं साधर्म्यवैधर्म्यनिमित्तकं द्वैविध्यमपि[2] परिगृहीतमस्ति। अलंकारस्यास्य स्वरूपसमीक्षायां विश्वनाथेन केवलं पूर्वाचार्याणां मतानि संगृहीतानि न पुनः किमपि नवीनं संयोजितम्।

संस्कृतसाहित्यतत्त्वसमीक्षेतिहासस्यान्तिमं पर्यायं भजमानस्य सप्तदशशताब्दीसमुद्भूतस्य पण्डितराजस्य जगन्नाथस्य रसगङ्गाधरग्रन्थेऽप्ययमलंकारोऽनुरूपयैव शैल्या समुपस्थापितः। तथा चोक्तं तेन – अप्रस्तुतेन व्यवहारेण सादृश्यादिवक्ष्यमाणप्रकारान्यतमप्रकारेण प्रस्तुतव्यवहारो यत्र प्रशस्यते साप्रस्तुतप्रशंसा। .... इयञ्च पञ्चधा – अप्रस्तुतेन स्वसदृशं प्रस्तुतं गम्यते यस्यामित्येका। कार्येण कारणमित्यपरा। कारणेन कार्यमिति तृतीया। सामान्येन विशेष इति चतुर्थी। विशेषेण सामान्यमिति पञ्चमी।[3]

समीक्षाया अस्या उपसंहारे वक्तुमेतच्छक्यते यत् प्राचीनानां चिन्तायामस्पष्टतया विराजमाना अप्रस्तुतप्रशंसानन्दवर्धनस्य ग्रन्थे तादृशीं सुस्पष्टरूपतां गता यथास्यास्तदेव स्वरूपमवान्तरविभागसहितं नव्यानां मम्मटरुय्यक-विशनाथजगन्नाथादीनां ग्रन्थेषूपजीव्यतां गतमिति महदेव कृतित्वं विषयेऽस्मिन्नानन्दवर्धनस्य सानन्दमभ्युपगन्तव्यम्।

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१. तुल्ये प्रस्तुते तुल्याभिधाने च द्विधा श्लेषमूला सादृश्यमात्रमूला च। श्लेषमूलापि समासोक्तिवद्विशेषणमात्रस्य श्लेषे श्लेषवद्विशेष्यस्यापि श्लेषे च भवतीति त्रिधा। (तत्रैव पृष्ठ-७७२)

२. इयञ्च क्वचिद्वैधर्म्येणापि भवति। (तत्रैव पृष्ठ-७७४)

३. चन्द्रिकासंस्कृतव्याख्यासहिते रसगङ्गाधरे (श्रीविद्याभवनसंस्कृतग्रन्थमाला-११) अतिशयोक्त्यलंकारादिसमाप्तिपर्यन्ते भागे (तृतीये भागे) पृष्ठा-३१८-१९)

वक्रोक्तेरलंकाररूपत्वे रुद्रटस्यावदानम्

डः देवकुमार दासः

संस्कृतसाहित्ये अलंकारशव्दस्य व्यापकार्थत्वात् काव्यमीमांसाशास्त्रमलंकार-शास्त्रनाम्ना काव्यतत्त्वविदश्चालंकारिकाभिधया व्यपदिश्यन्ते। "सौन्दर्यमलंकार" इति निगदता काव्यालंकारसूत्रवृत्तिकृता वामनेन कृत्स्नं काव्यसौन्दर्यमलंकारेष्वन्तर्भावितम्। वक्रोक्तिजीवितकारेण कुन्तकेन सालंकारस्य शव्दार्थमयस्य कविकर्मणः काव्यत्वमंगीकृतम्। तथा चोक्तं तेन - "अलंकारस्य काव्यता"। वक्रोक्तितत्त्वस्य व्यापकस्वरूपावधारणापेक्षया अलंकारविशेषरूपेण वक्रोक्तेः प्रतिष्ठापनं न कथमपि न्यूनं गौरवावहम्। संस्कृतसाहित्ये सुप्राचीनकालतो वाक्छल-परिहासकथन-वैदग्ध्यादिष्वर्थेषु वक्रोक्तिशव्दस्य प्रयोगो नो नयनयोरापतति। कालिदास-वाणभट्टादयः कविमुख्या अस्मिन्नेवार्थे वक्रोक्तिशव्दस्य प्रयोगं विहितवन्तः। तथा च कादम्वर्य्याम् प्राप्यते - "एषापि वुध्यत एवैतावतीर्वक्रोक्तीः इयमपि जानात्येव परिहासजल्पितानि"। अमरूशतकेऽपि परिहासजल्पितार्थे शव्दस्यास्य प्रयोगो विहितः।

तद्यथा–

"सा पत्युः प्रथमेऽ पराधसमये सख्योपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावक्रोक्तिसंशूचनम्।" (शलोक - २३)

मुनिना भरतेन प्रणीते नाट्यतत्त्वविषयके प्राचीनतमे प्रामाण्यग्रन्थे नाट्यशास्त्रे वक्रोक्तेरुल्लेखो नासाद्यते। भामहप्रणीते काव्यालंकारे प्रथममेव वक्रोक्तितत्त्वं प्राप्तरूपं परिलक्ष्यते। अलंकारप्रास्थानिकतया समभिमतस्य भामहस्य मते अलंकारा एव काव्यस्योपजीव्यभूताः। ते चालंकाराः शव्दार्थभेदेन द्विविधाः। तत्र केचन शव्दालंकारान् केचन चार्थालंकारानभिप्रेतत्वेनेच्छन्ति। भामहस्य मते द्विविधमेवालंकारजातं ग्रहनीयम्। सालंकारौ शव्दार्थौ काव्यमिति तस्याभिमतं काव्यलक्षणमिति प्रतिभाति।[1] तादृशानामलंकाराणां स्वरूपपर्यालोचनावसरे तेनातिशयोक्तिनामकमलंकारं निर्वाच्य वक्रोक्त्या सह तस्याभेदं प्रतिपादयता समीरितमेवम्–

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१. रूपकादिरलंकारस्तस्यान्यैर्वहुधोदितः।
न कान्तमपि निर्भूषं विभाति वनितामुखम्।।
रूपकादिरलंकारं वाह्यमाचक्षते परि।
सुपां तिडांच व्युत्पत्तिं याचां वाञ्छन्त्यलंकृतिम्।
देततदाहुः सौशव्द्यं नार्थव्युत्पत्तिरीदृशी।
शव्दाभिधेयालंकार भेदादिष्टं द्वयन्तु नः।
शव्दार्थौ साहितौ काव्यम् ——————।।

"सैषा सर्वैव वक्रोक्तिरनयार्थो विभाव्यते।

यत्नोऽस्या कविना कार्यः कोऽलंकारोऽनया विना॥" (काव्यालंकारः- १/८५)

एतेनैवं प्रतिभाति यद् भामहस्य मते अतिशयोक्त्यपरपर्यायो वक्रोक्तिरेव सर्वालंकारजीवातुभूता। एतदेव पुनः स्पष्टतां गतं यदा भामहेनोच्यते–

"वक्राभिधेयशव्दोक्तिरिष्टा वाचामलंकृतिः॥" (काव्यालंकारः- १/३६)

अपि च-

"वाचां वक्रार्थशव्दोक्तिरलंकाराय कल्पते॥" (तत्रैव - ५/६६)

किंच तेन हेतुलेशसूक्ष्माणामलंकाराणां प्रत्याख्यानं विदधतोक्तम्-

"हेतुश्च सूक्ष्मो लेशोऽ थ नालंकारतया मतः।

समुदायाभिधानस्य वक्रोक्त्यनभिधानतः॥" (काव्यालंकारः- १/८६)

तन्मते वक्रोक्तेरूपस्थितिवशात् सर्वप्रकारा कविकृतिः काव्यपदवीमेति। कविकर्मणः प्रकारवैचित्रं प्रदर्श्य तेनैवमुपसंहृतम् - "युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते" (काव्यालंकारः- १/३०)। एवं वक्रोक्तितत्वस्य संकेतमुपस्थापयतापि भामहेन वक्रोक्तेरलंकाररूपत्वं नालोचितम्। भामहस्य मते वक्रोक्तिः सर्वालंकारोपजीव्यभूता न त्वलंकार-विशेषरूपा।

काव्यादर्शकृता दण्डिना समग्रं वांङ्मयं स्वभावोक्तिवक्रोक्तिभेदेन द्विधा विभाजितम् - "द्विधा भिन्नं स्वभावोक्तिर्वक्रोक्तिश्चेति वांङ्मयम्" (काव्यादर्शः २/३६२)। अतस्तस्य चिन्तायामपि वक्रोक्तिः स्वभावोकिव्यतिरिक्तस्य सर्वस्यैव कविकर्मण आश्रयभूता। वक्रोक्तेरलंकारविशेषरूपत्वं प्रथममेव वामनस्य चिन्तायां प्रादुरासीत्। तेन सादृश्यमूलाया लक्षणाया वक्रोक्त्यलंकारत्वं स्वीकृतम्। तथा चोक्तं तेन - "सादृश्याल्लक्षणा वक्रोक्तिः" (का. सू. वृ. ४/६/८)। ऊक्तंचापि वृत्तौ - "वहूनि हि निवन्धनानि लक्षणायाम्। तत्र सादृश्याल्लक्षणा वक्रोक्तिरसाविति।" लक्षणानिमित्तानि पञ्चविधानि। यथोक्तं लोचनकृता–

"अभिधेयेन सामीप्यात् सारूप्यात् समवायतः।

वैपरीत्यात् क्रियायोगाल्लक्षणा पञ्चधा मता॥"

(जगन्नाथपाठकसम्पादिते ध्वन्यालोके ३१ पृष्ठायाम्)

पंञ्चविधेषु लक्षणानिमित्तेष्वेतेषु यत्र सारूप्य-(सादृश्य)-निमित्ता लक्षणा भवति तत्रैव वक्रोक्त्यलंकारो जायते इति वामनस्याभिमतम्। वामनेन प्रदत्तानि उदाहरणानि यथा–

(१) "उन्मिमील कमलं सरसीनां कैरवं च निमिमील मुहूर्तात्।" उन्मीलननिमीलने नेत्रधर्मौ। ते चात्र सादृश्यात् विकाशसंकोचौ लक्षयतः। कमलं विचकाश कैरवं

संचुकोचेति सरलवृत्त्या वक्तव्ये समुपस्थापयितव्ये तत्सादृश्यात् ऊन्मिमील निमिमीलेति नेत्रक्रियाध्यवसायरूपेण वक्रेण पथा ऊक्तिरिति वक्रोक्तिरिति वामनस्याभिमतं प्रतिभाति।

(२) "इह च निरन्तरनवमुकेसपुलकिता हरति माधवी हृदयम्।

मदयति च केसराणां परिणतमधुगन्धि निःश्वसितम्।।"

माधवीमुकुलैरावृता पूर्णविकशितकैसरकुसुमसौरभं वहन् वहति पवन इति ऋजुवृत्त्या प्रतिपादयितव्यं वक्तव्यमेवमुपस्थापितम्। अत्र पुलकितत्वं नाम प्रकृष्टचेतनप्राणिधर्मः रोमांचपरपर्यायो निःश्वसितत्वमपि प्राणिधर्मो निःश्वासग्रहणरूपः। ते चात्र सादृश्याद् यथाक्रममावृतत्वं सौरभविच्छुरणं च लक्षयतः।

(३) "संस्थानेन स्फुरतु सुभगः स्वार्चिषा चुम्वतु द्याम्"। (४) "आलस्यमालिंगति गात्रमस्याः"। (५) "पतिम्लानच्छायामनुवदति दृष्टिः कमलिनीम्।" (६) "प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकषायः। (७) "ऊरूद्वन्दं तरुणकदलीकान्डसब्रह्मचारि।" इत्येतेषु वाक्येष्वपि वक्रोक्तिरलंकारो विद्यते इति वामनस्याभिमतम्। अत्र सादृश्यलक्षणया चुम्वनस्य संस्पृष्टत्वम् आलिंगनस्य च विशिष्टत्वम् अनुवादस्य च सदृशत्वं मैत्रीत्यस्य च संक्रमणं सब्रह्मचारीत्यस्य च समानमित्यर्थः। अत्र कामधेनुटीकाकृतैवं लक्षितम्- "यत्र सादृश्यलक्षणा सहृदयहृदयेष्वविलम्वेन लक्ष्यार्थप्रतिपत्तिमुद्भावयितुं प्रगल्भते तत्र वक्रोक्तिरलंकार इति रहस्यमिति।

परन्तु वामनस्येयं समीक्षा कियत्परिमाणं ग्रहणयोग्येत्येतत् सुधीभिर्विभावनीयम्। विच्छित्तिरेव सर्वेषामलंकाराणां जीवातुभूतेति प्रतिपन्नमेव सर्वैरालंकारिकैः। एतेषूदाहरणवाक्येषु तादृशी विच्छित्तिः समनुभूतिपदवीं समारोहति किं सहृदयानाम्? अधिरोहति चेत्तर्हि कुशललावण्यादिपदप्रयोगद्वारापि वक्रोक्तिरलंकारो भवेत्। तेन च भूयान् वाग्व्यवहारो वक्रोक्त्यलंकारस्य विषयो भवेत्। किंच तथात्वे गौणसाध्यवसानलक्षणामूलिकाया अतिशयोक्तेर्निरवकाशता समापतेत्। अपि च वामनेन प्रदत्तं प्रथममुदाहरणं दण्डिना प्रोक्ते समाधिगुणे एवान्तर्भवति। तथा चोक्तं दण्डिना–

"अन्यधर्मस्ततोऽन्यत्र लोकसीमानुरोधिना।

सम्यगाधीयते यत्र स समाधि स्मृतो यथा।।

कुमुदानि निमीलन्ति कमलान्युन्मिषन्ति च।

इति नेत्रक्रियाध्यासाल्लब्धा तद्वाचिनी श्रुतिः।।" (काव्यादर्शः- १/१३-९४)

अन्यच्च परिम्लानच्छायामित्यादिवाक्ये ऊरुद्वन्द्वमित्यादिवाक्ये च उपमालंकारः। अत्र यथाक्रमं सादृश्यवाचकः शब्दः अनुवदतीति सब्रह्मचारीति च।

अनया पर्यालोचनया एवं वक्तुं शक्यते यद् वामनेन यद्यपि वक्रोक्तेरलंकारविशेषरूपत्वेन परिगणनस्य प्रथमः प्रयासो विहितस्तथापि स प्रयासो न समुल्लेखार्हं साफल्यं प्राप्तवान्।

सर्वेष्वेवालंकारिकेषु रुद्रट एव प्रथमो यो वक्रोक्तेरलंकाररूपत्वविधाने प्रयतितवान्। काव्यालंकारस्य द्वितीयाध्याये शब्दालंकारपंचकस्यालोचनावसरे तेन वक्रोक्त्यलंकारस्य श्लेषकाकुभेदेन द्वैविध्यं प्रदर्शितम्। वक्रोक्तिसामान्यस्वरूपं परिहृत्य तेन श्लेषवक्रोक्तेः काकुवक्रोक्तेश्च लक्षणोदाहरणानि समुपस्थापितानि। तथा चाकलितं तेन श्लेषवक्रोक्तिलक्षणम्-

"वक्त्रा तदन्यथोक्तं व्याचष्टे चान्यथा तदुत्तरदः।

वचनं यत्पदभङ्गैर्ज्ञेया सा श्लेषवक्रोक्तिः।" (काव्यालंकारः- २/१५)

वक्त्रा भिन्नार्थे कथितं वाक्यं यदा उत्तरकर्त्रा पदविभाजनद्वारेण अविवक्षितार्थे व्याख्यातं तदैव श्लेषवक्रोक्तेरवकाशः। रुद्रटकथितस्य वक्रोक्तिलक्षणस्यास्य विश्लेषणेनावगम्यते यत् श्लेषस्य चमत्कारित्वमेव श्लेषवक्रोक्तेर्मूलम्। वाक्ये वक्तुरभीष्टमर्थं परिहृत्य श्रोत्रा यथेच्छं वाक्यस्यार्थान्तरं परिगृह्यते। स्वाभिप्रायार्थप्राप्तये श्रोता वाक्यगतानां पदानां विच्छिन्नतां विदधाति। वक्रोक्तेरीदृश्याः सौन्दर्यमूलं यद्यपि सभंगश्लेषस्तथापि अत्र वक्तृश्रोतृभ्यां प्रदर्शितं चातुर्यमेवाधिकतरं सौन्दर्यं वितनोति। इदमेव वक्रोक्तेश्चारुत्वम्। अस्योदाहरणं यथा—

किं गौरि मां प्रति रुषा ननु गौरहं किं

कुप्यामि कां प्रति मयीत्यनुमानतोऽहम्।

जानाम्यतस्त्वमनुमानत एव सत्य—

मित्थं गिरो गिरिभुवः कुटिला जयन्ति॥

अत्रोदाहरणे महादेवं प्रति गिरिराजनन्दिन्याः पार्वत्याः कोपः समभिव्यक्तः। कोपपरवशायाः पार्वत्याः समीपे चन्द्रचूडेन सविनयमुक्तम् - "हे गौरि। मां प्रति रुषा किमिति"। महादेवेनोक्तस्य गौरीति पदस्यार्थस्तावद् -हे गिरिराजतनये पार्वति इति। पार्वत्या तु पदमिदं "गौः इ" इत्येवं विभज्य स्वाभिमतमर्थान्तरं गृहीतम्। अतस्तया पृष्टम् - "किमहं गौरिति"। "मयीत्यनुमानतो ऽहम्" इति महादेवोक्तेस्तावदयं प्रकृतं पदच्छेदः - मयि इति अनुमानतः अहम्। उक्तेरस्या अन्यथा पदच्छेदं विदधत्या पार्वत्या अर्थान्तरमेवावगतम्। अयं तावत् पार्वतीविहितः पदविच्छेदः – मयि इति अनुमा नतः अहम्। अत्र "अनुमा" - पदेन न उमेति उमाभिन्ना काप्यपरा नारी वोध्यते। अतो महादेवः अनुमां प्रत्येव नत आसक्त इत्यर्थान्तरमायाति। पार्वतीपरमेश्वरयोरुक्तिप्रत्युक्तिमूलके अस्मिन् श्लोके पदानां स्थितिविशेष एत वक्रताया मूलम्। शब्दचमत्कारित्ववशादेव बक्रोक्तिरियं शब्दालंकारे रूद्रटेनान्तर्भावितेति मन्यामहे।

काकुवक्रोक्तेः स्वरूपनिरूपणावसरे रूद्रटेनोक्तम्–

"विस्पष्टं क्रियमानादक्लिष्टा स्वरविशेषतो भवति।

अर्थान्तरप्रतीतिर्यत्रासौ काकुवक्रोक्तिः॥" (काव्यालंकारः- २/१६)

स्पष्टमुच्चारितस्य स्वरस्य वैशिष्ट्यवशाद् यत्र द्वितीयस्यार्थान्तरस्य स्फुटप्रतीयमानता तत्रैव भवति काकुवक्रोक्तिः। श्लेषवक्रोक्तिरिवात्र विद्यमानेऽपि भिन्नार्थकत्वे उभयोर्मध्ये विद्यते महान् भेदः। श्लेषवक्रोक्तौ वक्तृश्रोत्रोर्ग्रहणभेदे भिन्नार्थकत्वं संसृष्टम्, काकुवक्रोक्तौ तु तदेव भिन्नार्थकत्वमुपजायते शब्दोच्चारणस्य तारतम्यवशात्। अत्र वक्तुरूच्चारणप्रकारं सर्वथा परिहृत्य श्रोता प्रकारान्तरेण पदान्युच्चारयन्नर्थमासादयति। अतः अर्थप्रकाशकाले अर्थग्रहणकाले चोच्चारणभेदात् काकोर्द्वैविध्यमेवायाति। एकः शब्दो द्विधोच्चारितो भिन्नं भिन्नमेवार्थं जनयति। क्वचिदनेन विपरीतार्थस्यापि प्रतीतिर्भवति। काकुवक्रोक्तेरूदाहरणरूपेण श्लोकोऽयं समुद्धृतो रूद्रटेन–

शल्यमपि स्खलदन्तः सोढुं शक्येत हालहलदिग्धम्।

धीरैर्न पुनरकारणकुपितखलालीकदुर्वचनम्॥

हृदि भिन्नं विषलिप्तं शल्यं धीरैः सहनीयमपि अकारणकुपितस्य खलस्य दुर्वाचिकानि सह्यातीतानीति वक्तुरभिप्रेतार्थः। परं श्रोतुरूच्चारणभिन्नतया अयमेवार्थः समायाति–हृदि निर्भिन्नं विषलिप्तं शल्यं धीरैः सोढुमलम्, अतोऽकारणकुपितस्य खलस्य दुर्वचनं कथं न सहनीयम्।

अलंकारविशेषरूपेणास्या वक्रोक्तेः स्वरूपं रुद्रटेन यथा निरूपितं तैथव व्यवस्थापितमस्या लक्षणं परभाविभिरालंकारिकैः[१] एतावानेव केवलं दृष्टिभेदः परिलक्ष्यते यन् मम्मट - हेमचन्द्र - विश्वनाथ - (द्वितीय-) वाग्भट - केशवमिश्र-प्रमुखैरालंकारिकैः रूद्रटमनुसृत्य शव्दालंकारत्वेनास्य परिगणनं विहितम्, परन्तु रूय्यक-जयदेव - विद्यानाथ - विद्याधराप्पयदीक्षितप्रधानैरालंकारिकैरर्थालंकाररूपेणास्य निर्देशो विहितः। उत्तरकालिकाः काव्यमीमांसकाः सर्व एव अलंकारस्यास्य मौलस्वरूपचिन्तायां रूद्रटादेवाधमर्ण्यं स्वीकृतवन्त इति निश्चप्रचं वक्तुं शक्यते। तथाहि मम्मटेनास्य लक्षण-मेवमुक्तम्–

यदुक्तमन्यथावाक्यमन्यथान्येन योज्यते।

श्लेषेण काक्वा वा ज्ञेया सा वक्रोक्तिस्तथा द्विधा॥ (काव्यप्रकाशः- ९/७८)

अनुरूपमेव लक्षणं परिदृश्यते रुय्यक-कृतेऽलंकारसर्वस्वे–

"अन्यथोक्तस्य वाक्यस्य काकुश्लेषाभ्यामन्यथायोजनं वक्रोक्तिः" (सूत्रम् - 78)।

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१. परन्तु उद्भटभोजकुन्तक–(प्रथम)–वाग्भट-जगन्नाथादिभिरलंकारोऽयं न लक्षितः।

विश्वनाथेनापि स्वकृते साहित्यदर्पणग्रन्थे वक्रोक्तेः स्वरूपमेवं प्रकाशितम्–

"अन्यस्यान्यार्थकं वाक्यमन्यथा योजयेद् यदि।

अन्यः श्लेषेण काक्वा वा सा वक्रोक्तिस्ततो द्विधा॥" (10/9)॥

रुद्रटेन अलंकारस्यास्य सामान्यलक्षणं न निगदितम्। परन्तु द्वयोर्भेदयोः प्रत्येकं यादृशं लक्षणं प्रकाशितं तदेवोपजीव्य उत्तरकालिकानां निरूक्तं सामान्यलक्षणं प्राप्तप्रसरमभवत्। उत्तरकालवर्तिभिरालंकारिकैरलंकारस्यास्य श्लेषभित्तिकस्य प्रभेदस्य उपभेदप्रदर्शने सूक्ष्मेक्षिकत्वं प्रमाणीकृतम्। तथाहि मम्मटेन सभंगाभंगभेदेन श्लेषवक्रोक्तेर्द्वैविध्यं प्रकाशितम्। रूय्यकेन अभंग - सभंगोभयरूपत्वेन त्रिविध उपभेदः प्रदर्शितः।

विश्वनाथेन पुनः तादृश उपभेदे रुचेरभावं प्रकाशयता श्लेषकाकुभेदेन प्रकारद्वयप्रभिन्नाया वक्रोक्तेरूदाहरणद्वयमेवं प्रदर्शितम्। तत्र श्लेषवक्रोक्तेरूदाहरणं यथा–

के यूयं स्थल एव सम्प्रति वयं प्रश्नो विशेषाश्रयः

किं ब्रूते विहगः स वा फणिपतिर्यत्रास्ति सुप्तो हरिः।

वामा यूयमहो विड़म्बरसिकः कीदृक् स्मरो वर्तते

येनास्मासु विवेकशून्यमनसः पुंस्वेव योषिद्भ्रमः॥

कैश्चिदागन्तुकैः सह कस्यचन प्रश्नोत्तरात्मकमिदं पद्यम्। आगन्तुकानवलोक्य कश्चित् पृच्छति - के यूयमिति। अत्र प्रश्नार्थे किंशब्दरूपतया प्रयुक्तं "के" इति पदं जलार्थक - "क" - शब्दस्य सप्तम्यन्ततया योजयित्वा तत्र च काकुवशात् प्रश्नार्थकत्वं प्रतिपाद्य आगन्तुकानामुत्तरं "स्थल एव सम्प्रति वयम्" इति। तत्र विरक्तः प्रथमवक्ता पुनराह–'प्रश्नो विशेषाश्रय' इति। अस्य तात्पर्यं भवतां समागतानां विशेषम् अर्थात् परिचयं ज्ञातुं ममायं प्रश्नः। आगन्तुकास्तु "विशेषाश्रय" इति पदस्यापि "विः पक्षी" "शेषोऽ-नन्तनाग" इति सभंगश्लेषेण वक्तुरभिप्रेतभिन्नार्थे योजयित्वा प्रत्युत्तरयन्ति-किं ब्रूत इत्यादि। विहगः यः कोऽपि पक्षी, अथवा यत्र नारायणो निद्रितस्तिष्ठति स नागराजोऽनन्तः - इत्यनयोर्विषये मम प्रश्नः इति किं भवतो वक्तव्यम्? अयमेवाभिप्रायः समागतानामुक्तेरस्याः। एवं च प्रतिहत-प्रश्नोद्यमः प्रथमवक्ता साक्षेपं ब्रवीति-यूयं वामाः मम प्रश्नस्य यथायथोत्तरदाने प्रतिकूलाः। अत्रापि वामाशब्दस्य स्त्रीरूपमर्थं योजयित्वा प्रथमश्रोतारः प्रत्युत्तरयन्ति-अहो इति आश्चर्ये। भवान् विड़म्बरसिकः विकृतरसज्ञानयुक्तः दृश्यते इति शेषः। कीदृक् च भवतः स्मरः कामावेगो वर्तते? येन स्मरेण विवेकशून्यमनसो भवतः अस्मासु पुंस्वेव पुरूषेष्वेव योषिद्भ्रमः स्त्रीभ्रान्तिः

संञ्जातः। प्रदर्शितदिशा श्लोकेऽस्मिन् श्लेषमाध्यमेन प्रश्नकर्तुः भिन्नार्थे प्रयुक्तानां वाक्यानाम् उत्तरदातृभिः भिन्नार्थे ग्रहणाद् श्लेषमूलिकेयं वक्रोक्तिः।

काकुभित्तिकाया वक्रोक्तेरूदाहरणं यथा प्रदत्तं विश्वनाथेन—

काले कोकिलवाचाले सहकारमनोहरे।

कृतागसः परित्यागात्तस्याश्चेतो न दूयते।।

सखीं प्रति सख्यन्तरस्योक्तिरियम्। अत्र प्रथमया सख्या निषेधार्थे प्रयुक्तो नञ् द्वितीयया काक्वा दूयत एवेति विध्यर्थे परिणमितः। अनया संक्षिप्तया निश्चिततया वक्तुं शक्यते संस्कृतकाव्यमीमांसायां रुद्रटस्य समुल्लेखार्हेष्ववदानेषु वक्रोक्तिनामकालंकारविशेषस्य स्वरूपनिर्धारणमेकतमम्। परस्ताद् यैस्तावदालंकारिकै-रलंकारस्यास्य विवेचना विहिता तेषु सर्वेषु रुद्रटादाधमर्ण्यं सुस्पष्टमेव।

SĀṂKHYA AS AN ĀSTIKA SYSTEM

Mrinal Kanti Gangopadhyay

Although grammatically and popularly the two words **nāstika** and **āstika** have different meanings of their own, with reference to the most wellknown and widely accpeted classification of the systems of Indian Philosophy,[1] the words are taken in a special sense as fixed by the law-giver Manu, namely, an **āstika** is one who accepts the validity of the Veda and a **nāstika** is one who does not.[2] It is also too wellknown that six systems are considered to belong to the Āstika group and the Sāṃkhya is admittedly one of them.

But the question is : Is it a self-evident fact? Would it be right to claim that all these six systems are equally loyal to Vedic authority? Let us try to see what the actual position is so far as the Sā ṃkhya system is concerned.

We may start with internal evidences from the Sāṃkhya texts. Here again we should be careful of one fact. Though the system is generally considered to be the oldest and undoubtedly enjoyed great popularity and prestige, very little of its authentic literature has come down to us.[3] The earliest extant work which is unanimously considered authoritative is the **Sāṃkhyakārikā** (SK) of Īśvarakṛṣṇa (assigned variously to a period from 1st cent. A.D. to 5th cent.A.D.).[4] It opens with a definite attitude to the Veda (verses 1-2). The question is, why should one study the Sāṃkhya system? The answer is, for removing absolutely all kinds of suffering by acquiring right knowledge. But, then, why should one study the system? There are so many ordinary **(dṛṣṭa)** ways for removing sufferings. If one has a disease, one can take a medicine and get cured. The objection is apprehended and answered. Ordinary remedies are insufficient since they do not ensure absolute freedom. The malady may or may not be removed. It may be removed for the time being, but it may recur in future. Let all this be true. But what about the Vedic means? One can perform a sacrifice and attain heaven which is but another name for everlasting happiness. What is the utility of this system then? So the author states categorically that the Vedic means are no better than the ordinary ones. They are, in fact, marked by three evils,

namely, impurity, temporariness and superiority or inferiority of attainments. Since there is injury to living beings they are impure. Since the results of action are exhausted by the enjoyment of happiness so acquired it must come to an end sooner or later. Again, one sacrifice ensures only the right to residence in heaven, but another ensures sovereignty over the heavenly kingdom. There will thus be misery due to envy or sense of inferiority.[5]

We may also refer to a traditional story given by Māṭhara in the introduction to his commentary on the SK relating how the Sāṃkhya came to be preached first on earth. Kapila, being desirous of teaching wisdom so that people might forever attain freedom from sufferings, approached a householder, Āsuri, who was greatly devoted to Vedic rituals and had earned the appellation **varṣa-sahasra-yājin.** Kapila said to him, "Are you happy and content, Āsuri?" He got an affirmative answer and went away. A thousand years passed. Kapila came once again, put the same question, and received the same answer. Another thousand years passed and Kapila came again. But this time he received a different answer to the same query. Āsuri complained that in spite of performing so many sacrifices he was not able to overcome sufferings. Kapila initiated him into the Sāṃkhya and came to his rescue. The implication the story seeks to convey is unmistakable.

Another wellknown fact that may be relevant is how Śaṅkara, the most staunch Āstika, repudiates the Sāṃkhya as a philosophy worthy of study. He repeatedly asserts, whenever he finds an opportunity, that the Sāṃkhya doctrines are in contradiction with the Veda. Of the sixty aphorisms in the **Brahmasūtra** (BS) directly refuting the Sāṃkhya, no less than thirty-seven[6] seek to prove its non-Vedic and anti-Vedic character. It is neither relevant nor practicable here to go over the whole discussion of Śaṅkara. It will be sufficient to note that both Śaṅkara and Rāmānuja quote in their commentaries a large number of passages from the Upaniṣads and subject them to a thorough analysis only to show that any claim to discover traces of the Sāṃkhya in them is simply unjustified. The system cannot even claim any authenticity and respect by tracing its origin to the omniscient sage Kapila.[7]

The Sāṃkhya is not only denounced by the orthodox; it is also found to have close ideological association with the heterodox,

namely, the Buddhist. Aśvaghoṣa[8] records that the first teacher the Buddha went to after renouncing the world was Arāḍa, and he taught some versions of the Sāṃkhya[9]. In fact, there is no doubt that so far as some of the basic ideas and technical expressions are concerned there is a great affinity between the Sāṃkhya and the teachings of the Buddha.[10] We shall give just one example. The rudimentary teaching of the Buddha is contained in the four **ā ryasatyas**, namely, **duḥkha, duḥkha-samudaya, duḥkha-nirodha** and **duḥkha-nirodha-mārga.** Basically the same idea is found in the very opening verse of the **Sāṃkhyakārikā** also. According to **Vyāsabhāṣya,**[11] the philosophy has four limbs (**vyūha**), namely, **saṃsāra, saṃsāra-hetu, mokṣa** and **mokṣopāya.** If we substitute **duḥkha** for **saṃsāra,** we arrive at the Buddha's teaching. This is perhaps not surprising considering the fact that both Buddhism and the Sāṃkhya originated as a reaction against Vedic ritualism.

Some scholars suggest that a further evidence for the Sāṃkhya's un-Vedic character is provided by the fact that its original home was outside the pale of Vedic influence. Thus Garbe writes : "The origin of the Sāṅkhya system appears in the proper light only when we understand that in those regions of India which were little influenced by Brahmanism the first attempt had been made to explain the riddles of the world and of our existence merely by means of reason."[12] Continuing the argument, Sastri writes : "Did Sāṅkhya represent the views of the Vedic Aryans?..... According to the ancient tradition, the Sāṅkhya views were the views of Kapila. Kapila belonged to the Northern regions of the country, that is, the areas of the Vaṅgas, the Vagadhas and the Ceras. We find Kapilāśrama, the hermitage of Kapila, on the route to Gaṅgāsāgara. Kapila's village was situated on the banks of Kavataksā; Kapilavastu, too, was the abode of Kapila."[13] It is moreover pointed out that the north-eastern regions of the country supposed to be the original home of the Sāṅkhya were the regions which were under the strong influence of mother-right and Tāntrika ideology representing a culture opposed to Aryan Brahmanism."[14]

Of course, it may be asked, what is the relation between the Sāṃkhya and the Upaniṣads? Here, again, we should carefully consider a few points.

First, as it is wellknown, there are often controversies as regards the interpretations of Upaniṣadic **mantras**, passages and even single words. Different interpretations of the same text are offered, showing conformity to one's own peculiar views, by different commentators owing allegiance to different philosophical systems. A good example is perhaps the **Śvetāśvatara** verse (4.5) **ajām ekām** etc. generally cited as unmistakably containing the basic tenets of the Sāṃkhya. Śaṅkara himself notes this interpretation, but finally rejects it, and offers a completely different one.[15]

Secondly, it appears that the Sāṃkhya texts very rarely refer to Upaniṣadic statements as corroborative evidence for the views maintained. Thus, it has been claimed, "All appeal to **śruti** in the Sāṅ-khya texts lying before us are subsequent additions. We may altogether remove the Vedic elements, grafted upon the system, and it will not in the least be affected thereby."[16]

Lastly, even assuming that a particular Upanisadic text is referring to the Sāṃkhya, we should take into account the actual context and try to see whether the Sāṃkhya is being eulogised or denounced. Let us give an example. Of the Upaniṣads, the **Svetāśvatara** is generally known to contain a good deal of materials related to the Sāṃkhya. There is even a reference to Ṛṣi Kapila there (verse 5.2) (though it is not unanimously accepted that the word **kapila** here refers to the original propounder of the Sāṃkhya). But what is the real purpose there? It is the glorification of Iśvara and a proclamation of the supremacy of the Upanisadic view. Thus, Kapila may possess great wisdom, but he owes it to the grace of Iśvara who, at the beginning of creation, has not only filled him with wisdom but has also witnessed his birth. This is interesting considering the fact that the Sāṃkhya is a staunch atheist. Final deliverance too is a gift of Iśvara. So it is said (verse 1.10) :

"What is perishable is the **pradhāna.** What is immortal and imperishable is the soul. Over both the perishable and the soul, rules the One God. By meditating upon Him. by uniting with Him, and finally by establishing identity with Him, there is the annihilation of all forms of illusion."

So should we outright put the original Sāṃkhya into the Āstika group?

NOTES AND REFERENCES

1. I have discussed this classification elsewhere. See M. K. Gangopadhyaya, **Philosophy in India**, in Global Philosophy for Everyman, Vol.3, Bangalore, 1990, pp.13-17.

2. Manusaṃhitā 2.10-11.

3. K. C. Bhattacharya, **Studies in Philosophy**, Calcutta, 1956, p.127.

4. Kalipada Bhattacharya, **Some Problems of Sāṅkhya Philosophy and Sāṅkhya Literature**, reprinted in **Studies in the History of Indian Philosophy**, Vol 2. ed. Debiprasad Chattopadhyaya, Calcutta, 1978, p.43 n.

5. See commentaries of SK by Māṭhara and Vācaspati.

6. BS 1.1.5-11, 1.4.1-28, 2.1.1-2.

7. For example, Śaṅkara on BS 2.1.1.

8. Buddhacarita, canto 12.

9. Pulinbihari Chakravarti, **Origin and Development of the Sāṃkhya System of Thought,** Reprint, New Delhi, 1975, p.108.

10. For details, see Pulinbihari Chakravarti, **Ibid.**, p.77-99.

11. On **Yogasūtra 2.15**.

12. R. Garbe, **Aniruddha's Commentary on the Original Parts of Vedāntin Mahādeva's Commentary on the Sāṅkhya Sūtras,** Calcutta, 1892, Introduction, p.xx-xxi. See also H. Zimmer, **Philosophies of India,** London, 1951, p.281.

13. **Bauddha Dharma**; as quoted in Debiprasad Chattopadhyaya, **Lokāyata,** Reprint, New Delhi, 1992, p.381.

14. For the relation between Tantra and the Sāṃkhya, see Debiprasad Chattopadhyaya, **Ibid.**, pp.360 ff.

15. On BS 1.4.8

16. R. Garbe, **Ibid.**

AKHAṆḌA MAHĀYOGA — A DESCRIPTIVE ANALYSIS

Dr. Narayan Kumar Chattopadhyay

The Late MM. Dr. Gopinath Kaviraj Padma Bibhusan was a legendary seer in his life time. He was conversant with all the sciences or, sacred scriptures. In that sense he has been adored as an 'omniscient' by the people of this country and abroad. In the Śivaṣketra 'Bārānasī' he was regarded as a 'calantaśiva', i.e. 'a moving Śiva'. The theory and practice of 'Akhaṇḍa Mahāyoga' of which he is the propounder, is the result of his life-long sādhanā and yogic realization. One may call it a mystic intuition of a dedicated soul. I am not competent enough to discuss on the top-talked topic which has been a subject matter of foremost attention to the dovecots of modern religio-philosophical discussions in India and foreign countries. Though in the Western sense, the term 'philosophy' is not applicable to the religio-philosophical discussion. But the Indian philosophers' attitude is, still, a challenge to the discerning philosophers of the West who are interested in a mere delineation of the experience of Reality. The Indian seers have tried to realize the philosophical truths in their mortal lives by different yogic practices. As I have said before that I have got no competency to the abstruse religio-philosophy of the above mentioned 'Akhaṇḍa-Mahāyoga' as enunciated by revered MM. Kavirajji, still, I have got some special interest on the subject matter concerned, and as such I am delineating a few salient features of the topic concerned. Though, there is no chance of success, yet, I shall try to go through the philosophical aspects of the 'Akhaṇḍa Mahāyoga' as propounded by revered MM. Kavirajji by an inspiration not known to me.

In the nomenclature 'Akhaṇḍa Mahāyoga' there are three constituent parts, viz. 'Akhaṇḍa', 'Mahā' and 'Yoga'. 'Akhaṇḍa' means that which is not fragmented or broken, and the terms 'Mahā' and 'Yoga' mean that sort of 'Yoga' (union or, 'samādhi') which is supreme in its essence or, in itself. Thus we see the term signifies a true union or, 'samādhi' which is integral in its character or essence. Revered MM. Kavirajji prefered this nomenclature and propounded the theory to the teeming millions, a few of them has grasped the

truth behind the theory of Akhaṇḍa Mahāyoga and its corollary 'Universal Salvation' in toto. Of course, the grasping is here intellectual to some extent. There may be a few fortunates who might have practised it and became successful in their mortal lives. But the notion of revered Kavirajji was a different one. It is the salvation of mankind as well as the entire creatures of all times, which is termed as 'Universal Salvation'. It may be deemed as an 'Utopia' to the so called discerning modern intellectuals and rational thinkers. But philosophising and practising are as poles asunder. According to great Plato—"No Philosophical truth could be communicated in writing at all, it was only by some sort of immediate contact that one soul could kindle the flame in another".—Burnet.

In this dissertation we shall discuss in short the philosophical aspects of 'Akhaṇḍa Mahāyoga' first, consequently, the conclusion of the relevant Indian philosophical systems, viz. the Yoga Sūtra of Patañjali, Kāśmīrī Śaivāgama, the Advaita Vedānta, the Nyāya system of thought, the Gauḍīya Vaiṣṇava Darśana and the Alaṃkārā aśastra etc. will come to the plane of discussion since there is no scope to delineate all the details of the said systems.

Revered MM. Kavirajji has differentiated between a 'Sādhaka and a Yogī in clear terms at the outset of the abridged book entitled "Akhanda Mahāyoger Pathe", where he said 'a sādhaka attains an unsupported (nirādhāra) position in the Cidākāsa (pure Consciousness) at his siddha stage. A sādhaka does not get a 'bhūmi' or, receptacle, i.e. the 'Yogabhūmi' is to be gained only by a yogī and not by a sādhaka. A sādhaka gets the highest position on the formless consciousness, whereas a yogī does not get it. Of course, a yogī certainly gets a transcendental form which is not an earthly one, (page 7). This point will be discussed in detail in due course.

A sādhaka and a yogī have got some attitudinal differences in their perspectives. MM. Kavirajji has mentioned that, 'a sādhaka is engaged with his personal happiness and grief. He cannot think of others forgetting his own self. His entire endeavour is but to remove his own mundane pains and enjoying happiness. The 'karma' or, deed which is beneficial to others never attracts a sādhaka if it is not fit for removing his own sufferings also. Thus it is true that a sā dhaka indirectly engages himself in that sort of work by which his own sufferings are also banished with others. And as such, it is

obvious that a sādhaka's endeavour is independently for his own peace, happiness and contentment. But a yogi's attitude is quite different. His primary aim is to do good to others only. A Yogī cannot stay indifferent in others' sorrows and sufferings. His nature is to make himself fit for feeling others' griefs as his own. Thus, in a sense, a yogī also undoubtedly wants.perfect delight removing his personal griefs. But it is possible only when a yogī can remove the sufferings of others and enjoys the perfect bliss. It is the true attitude of a yogī when he feels happy in others' pleasure and feels himself blessed in alleviating the misseries of others. In this manner it is established that a yogī's 'citta' (mind) is more pervasive than that of a sādhaka since a sādhaka is interested in his own affairs only. There are different types of yogīs. Of course, the yogic state is not to be attained if altruism does not take place of selfish spirit. Still, there is a difference in degrees in the selflessness and altruism. A yogī who thinks other five ordinary men as his own and bears their misseries, is superior to the previous yogī. Yet, a yogī, who bears a hundred persons' misseries as his own and bears their misseries, is superior to a the previous yogī.Thus, there are different gradations amongst the yogīs. The utmost excellence is attained when a yogī takes on his shoulder the entire sufferings and happiness of all the creatures and their 'karma' and assimilate those in himself. The yogī cannot ascend that ultimate position until and unless he can attract all the creatures of past, future and present times and the jivas of the highest plane to the lowest stratum in himself."[1] In short, these are the vital differences between a sā dhaka and a yogī. The above mentioned distinction are the important factors in understanding the essence of the 'Akhaṇḍa Mahā yoga' as propounded and enunciated by revered MM. Kavirajji.

The yogīs are subsumed into two classes, viz. 'Khaṇḍa' and 'Akhaṇḍa', 'Khaṇḍa Yogīs' are classified into two groups,—'Khaṇḍa Yogīs' and 'Mahākhaṇḍa Yogīs'. 'Akhaṇḍa' yogī's power is unlimited in all times, 'Khaṇḍa Yogīs' ascend the state of 'Mahābhāva', where as Mahākhaṇḍa yogīs transcend the 'Mahābhāva' state and becomes exactly alike (identical) to the universal consciousness, 'as power in the form of Great Matrix of the Universe'.

In the book entitled "Life and Philosophy of MM. Gopinath Kaviraj", it is stated that,—"Akhaṇḍa Mahāyoga is more a matter of

practice and realization and meant for yogīs who have not only transcended the spatio-temporal world leading to 'Sūryamaṇḍala,' but piercing through Cidākāsa, the ultimate abode of all the Śā dhakas have received the grand presence (sanniveśa) of 'Śiva-Śakti in perfect unison. This is the region of 'Rahasya', the penaltimate source of all possible creation. This is ineffable and beyond tattvas and no words can express it. He (MM. Kavirajji) has shown in the context of 'Akhaṇḍa Mahāyoga' that a Yogī may be a Sādhaka but not vice versa i.e.a Sādhaka can never be a Yogī as the difference between the two is not only a matter of degree but also of kind". "The power of realization (Śakti) always accompanies a Yogī as a result of which the opposing forces are not inimical to him, on the contrary they become his allies. A yogī feels identical to the omnipotent power as consciousness and goes beyond it. He assumes power which is in other words the form of the ultimate Matrix of the Universe and gradually moves to realize it in fullness for the sake of the good of the world. Of whatever plane a Yogī dwells, he always remains embodied." (p.88 & 90).

From the doctrine of 'Akhaṇḍa Mahāyoga' and specially from its corollary 'Universal Salvation', it becomes evident that an 'Akhaṇḍa Mahāyogī' of highest stature is capable to emancipate the entire creatures along with mankind of all ages by dint of his enormous potentiality. Now we shall try to see whether the relevant Indian philosophical systems of thought accept the theory concerned and thereby support the conception of 'Universal Salvation'. Of course as I have stated before that only the conclusion of the relevant philosophical systems will be discussed here since there is no scope for delineating the entire arguments and counter arguments in this paper.

In the "Advaita Vedānta System", the theory of 'Sarvamuktatā vada' (Universal Salvation) has been logically established to some extent. According to this theory all the creature will be released ultimately since the jīvātmā and Paramātmā is One, and as such the liberated soul will not return again to the mundane plane. All the jīvas, the Devas, the demons, the Gandharvas etc. and the beasts and birds also will ascend the upper level; then the lower level creatures will take births in human forms and ultimately they will be merged in the Absolute through the medium of 'Jñānayoga'. Thus

the number of jīvātmās will be diminishing in course of time. The Devas after enjoying the heavenly pleasure will take birth in 'Bhā ratavarṣa' and will be released. The demons, the yakṣas also will be born in the upper class and will be merged in the Absolute, ultimately. And as such all the creatures of different categories will be merged in the Brahman and thereby will be released forever. But in the said theory there is no mention of an 'Akhaṇḍa Mahayogī' of highest stature who could release all the creatures of the universe by dint of his supernormal yogic power.

The above mentioned theory of 'Universal Salvation' will be a reality if all the 'Brahmāṇḍas' are demolished simultaneously. The Naiyāyikas may hold that there is no proof of conjoint destruction of the entire universe or, the Brahmāṇḍas' and as such the theory of 'Sarvamuktatāvāda, or, the theory of 'Universal Salvation' is invalid.

In the 'Vyāsabhāsya' on the 'Pātañjala Yoga Sūtra' it is stated that Īśvara (God) remains ever free, pervading His 'aiśvaryas' (divine perfections and attributes) made of 'prakṛṣṭa sattva (superb or, exalted sattava element. V.B. on P.S,I.24). And if it is granted, then a Puruṣa endowed with that sort of 'prakṛṣṭa sattva', who does not prefer to be liberated and embraces the 'Iśvara tattva', would he be able to stay as released just like 'Īśvara'? The negative answer is not possible in the 'Patañjala Yoga Darśana' on the question concerned. Of course, the path is a slight different one. The Yogī who embraces the 'Īśvaratattva' and wants to be liberated, infact, wants to be liberated by 'Asamprajñāta Samādhi' (the 'samādhi' in which nothing i.e. none of the vṛitis become an object of concentration) through the devotion to God. This sort of 'samādhi' and the 'prajñā' which is generated from the said 'samādhi' is to be attained through the grace of God. It is expressed by the Bhāṣyakāra Vyāsadeva in the following line,— Iśvarastamanugṛhnā ti abhidhyānamātrena", (Vyāsa Bhāṣya, I.23)— i.e. 'God graces the surrendered person by His will only'. This will of God may be like this,— "accepting me only this puruṣa (devotee) be released and his special 'citta' (mind) be stayed with him as 'Citiśakti' (the power of Intellect). There is none to obstruct this sort of 'will' of God. And by this sort of grace of God those types of puruṣas (devotees) will be designated as an independent God, and hence, the utility of

accepting one imperishable God would be futile. But that is absurd since the 'aiśvarya' of that devotee (puruṣa) begets only from omnipotent God, and afraiding the chaos in conducting the universe, such sort of 'will' would be an impasse on the part of God. There is only one Universal God and He is non-dual. His names are different in different scriptures, still, He is one. In the later age (10th cen A.D.) in the 'Nyāyamañjarī' of Jayantabhaṭṭa the oneness of omniscient God has been established (see 'Pramāṇaprakaraṇa' page 245-46, Benaras Edition, 1936). In the 'Pātañjala Yogasūtra Bhāṣya' (I.24) the proof of the existence of God has been established. The details will be found in the śāstras (scriptures). Vyāsadeva has also clearly stated,— 'His definitions and other details are to be sought from the Āgamas" (Y.B.I.25). This sort of problems are found in different sects and the solutions are also not the same. In the 'Pātañjala Yoga system' it is also stated that a puruṣa endowed with unbounded 'aiśvaryas' (divine perfection and attributes), though becomes capable to reverse the world-affairs, does not expedite his power against the resolve of the Prime God. Thus the Bhaṣyakāra Vyāsa has stated in clear terms—'Na ca śakto'pi padārthaviparyāsaṃ karoti', (V.B. III.45)— i.e. 'though capable he does not reverse the affairs of the universe.'

In the 'Vyāsabhāṣya' on the 'Pātañjala Yoga Sūtra' (I.5.) it is stated that "a liberated puruṣa's 'citta', having completing its course, stays similarly as Ātmaṇ,—or, merges to the universal dissolution" ("Evambhūtaṃ cittamavasitādhikāramātmakalpena vyavatiṣṭhate pralayaṃ vā gacchatīti."). Now a question arises. Is there any way or process in differentiating between the two sorts of the 'cittas', one of which merges into the universal dissolution, and the next being transcendental stays in Puruṣa? In answer it may be said that,—if there is no desire on the part of the 'cittas', all the 'cittas' with severe detachment will be dissolved into the cause (Primodial Matter). And those who have got the desire to be equipoised with Īśvara by devotion only, will get that sort of liberation; there is no incongruity in it.[2]

In the 'Dvaita Śaivāgama' it is stated that the 'paśu' (jīva) though liberated, never becomes 'pati' (Śiva), at all. The 'jīva' (paśu) becomes equal with 'Śiva', but in conducting the universe the equipoised liberated souls have got no freedom.

In the above discussions it is found that the theory of 'Universal Salvation' is not in conformity with any of the above mentioned branches of Indian philosophical thoughts except the Advaita Vedā nta system to some extent. Revered MM. Kavirajji being the stalwart philosopher and mystic of all times and a yogī of the highest order has advocated the theory of 'Akhaṇḍa Mahāyoga', the notion of which is the liberation of all the creatures of the universe. Revered MM.Kavirajji has given an emphasis on the 'divine grace' by dint of which an 'Akhaṇḍa Mahāyogī' is capable to liberate the entire universal creatures along with mankind. Now we shall have to enquire whether by virtue of the said 'divine grace' an 'Akhaṇḍa Mahayogī' becomes fit to change the God's 'will' in liberating all the creatures by dint of the 'śakti' (power) which is acquired by him from the almighty.

According to the mythological theory of evolution all the creatures of the universe including human beings will be liberated ultimately in course of their births and deaths. But an 'Akhaṇḍa Mahayogī' does not choose the common path. His endeavour is in ascending the long cherished goal, i.e. he always thinks for the salvation of the entire universal creatures. We shall now try to enter the relevant scriptural decisions and their applications in a yogī's life.

In the Śaivāgama there is a line—'the principal consciousness has been turned into prāṇa, or, the life-principle, or, 'elan vital' ('prāk samvid prāṇe pariṇatā'). In the pure consciousness the great 'śakti' (power) is involved (permeating) inextricably. From the gradual development of this 'prāṇa',—the 'Samvid śakti' (consciousness) of the Lord Śiva, the 'bhuvanas' (worlds) which are full of thirty six tattavas, have been emerged, as is mentioned in the 'Saivāgama'. Amongst the thirty-six tattavas, twenty-five tattavas are equal with those of the Sāṃkhya system, the next six 'kañcukas, as if being the garments of Lord Śiva are termed as 'niyati', 'kāla', 'rāga', 'vidyā', 'kalā' and 'māyā'; and the last five 'śuddhatattavas' (pure tattvas) are—'Śuddha vidyā', 'Īśvara', 'Sadāśiva', 'Śakti' and 'Śiva', amounting thirty-six tattvas in all, of the 'Śaivāgama'. The next stage is above the said thirtysix tattvas and is inexplicable. That is not countable as a tattva. In fact, that is the sublime equipoised state of 'Śiva and 'Śakti'. This state is regarded as immanent and

transcendent. All these tâttvas are entangled with 'prāṇa', the life-principle, which is termed as 'Śamvidśakti' (the conscious power).

The great teacher Tātparya Ācāryadeva once uttered in Kāśmīra,— "Consciousness in but the Bhagavati (the Divine Mother) who is our lone refuge in the matter of induction" ("Samvideva hi Bhagavatī Vastūpagame naḥ śaraṇam"). 'Śakti' or, the conscious power ('Kuṇḍalinī') is the eternal companion of a yogī. The union of individual Ātman with the 'Śakti' is the real 'yoga'. Revered MM. Kavirajji said,—'a sādhaka cannot unite himself since he is not endowed with 'Śakti'. The Ātman cannot be realised by a man bereft of 'Śakti' i.e. Kundalinīs'akti ('nāyamātma valashīnena labhyaḥ'). Without arousing the 'Kuṇḍalinī śakti' (coiled serpent power), the realization of Ātman is not possible. Real union with 'Śakti' will be a positive one only when a devotee becomes blessed by the grace of 'Śakti' and nourished it properly. 'Śakti', is but the Divine Mother ('Kuṇḍalinī') as stated above. She is stated in the 'Rudrayāmala' as— 'Vāyavī śakti (sā Devī vāyavīśakti), i.e., "The Divine Mother is but the supplementary air". It is stated in the 'Yogaśikhopaniṣad' that 'the path of emencipation is absurd without embracing the celebrated occidential channel" ("nākṛtaṃ mokṣamārgaḥ syāt prasiddhaṃ paścimaṃ vinā"). In fact, revered MM. Kavirajji said that "A sādhaka cannot be united with the Divine Mother. A sādhaka becomes identical in his siddha stage with the transcendental mother who is consciousness in herself. But since there is no surplus śakti (power) with the sādhaka, he is unable to realize his transcendental position. And as such a sādhaka's ultimate state is but to stay in the unsupported 'Cidākasa' (pure Consciousness). A sādhaka is unfortunate to some extent since he is not able to take rest on the Divine Mother's lap acquiring 'Śakti' from Her". (Akhanda Mahayoger pathe, p. 6-7).

In this context MM. Gopinath Kavirajji has delineated all the scriptural truths assimilating their inner significance on the subject matter concerned in the following way.[3]

According to the Tantraśāstra Parameśvara (the Almighty) has five primary acts (Kṛtyas). Brahmā, Viṣṇu etc. are not the actual creators. As such the Almighty has been described in the scripture as the performer of five acts (pañca kṛtyakārī). Those are,—sṛṣṭi (creation), sthiti or pālasa (protection), saṃhāra (destruction)

nigraha or tirodhāna (restraining) and anugraha (grace). Parameś 'vara's prime act is but to shower 'anugraha' (grace) to His creatures and the remaining four are but the expansion of the 'anugrahakṛtya' (graceful act). 'Śuddha addhā' (pure track) is a necessity in this regard. And for this reason there is a cause for the stirring or agitation on the part of the 'Bindu' (knower). The Almighty and the Śakti though are the same, yet, there is the attributed distinction between the two, on account of the difference of the adjunct. The unmanifested Śakti is actless, pure and becomes manifested as knowledge or intellect. At this stage the 'Bindu' cannot be disturbed bereft of the activated Śakti. This stage is union or destruction on the part of the 'Bindu' which is, in fact, the Almighty, the natural presiding authority. The difference of the stages of the 'Śiva and stages of the 'Bindu'. The synonyms of the 'Bindu' are 'nivṛitti', 'praitsṭhā', 'vidyā', 'śānti' and 'śāntyatīta kalā or part. These parts (kalāvargas) are the same as the Bindu. This is the undisturbed 'Bindu' or, the unison stage. The pure, impure and all sorts of the experiences of the presiding authority are as good as the result of the four stages of 'śānti-kalā' etc. In fact, the term bhogā -dhisthāna (experiencing of the presiding authority) implies the four kalās of the śānti stages etc. The śāntyatīta kalā or, the supreme Bindu is but the prime stage, or, the unison of all the kalās or, parts. And therefore, the śāntyatīta world is not actually the experiencing stage. But a few scholars have opined this stage as the experiencing stage. It is but the 'Causasui' or kinetic stage of the experience.

The Kalātmakaśakti is ascribed as Śiva's body. And as such at the stage of destruction without the disturbance on the part of the 'Bindu', kalā cannot be manifested. That is why, the 'niṣphala Śiva' (abortive Śiva) is designated as Aśarīra (bodyless or, bereft of the body). At the experiencing stage Śiva is both whole and partless (sakala and niṣkala). His body is then ascribed as combined of five-fold mantras. In the Tantra śāstra śakti is but the mantra. As such, the body, the performer of five acts, is to be understood as combined of five śaktis. It is superfluous to note that for His omniscience, the Almighty has the capacity to perform the five acts.

The Divine Mother's grace falls on any individual through different Gurus (preceptors). There are tnree categories of Gurus; they roam about in the three 'oghas' or, 'bhūmis' or, planes. The

planes are as follows— 'Divyaughas' (of divya plane), 'Siddhughas' (of siddha plane), and Mānavaughas (of Mānava plane). The realm of Mahāmāyā, the Divine Mother, is much above the 'māyātattva', it is a plane of non-distinctness. The Gurus have got the mantras from the realm of Mahāmāya. Technically, it is the realm of 'Bindu'. It is also called 'Baindavabhuvana'. In this world there are numberless 'bhuvanas' and 'jīvas', yet, there is no distinction amongst themselves. From this plane the 'mantraśakti'descends on different Gurus (preceptors). The Gurus are graceful to the 'jīvas' (individuals). The jīvas' are 'aṇuvargas', who get the divine grace through the different Gurus according to their capabilities and previous accumulated karmas.

In the 'Vyākaraṇa śāstra' (Grammer) we find that 'paśyantī' is the highest state of 'Vāk'. In the 'Āgama śāstra' we are acquainted with the nomenclature 'Parāvāk'. It is much above the 'paśyantī stage of the Vyākaraṇa śāstra. 'Parāvāk' is inexplicable. No language can explain it. The Gurus initiate ('Dīkṣā' (4) i.e. looking at a person with grace or, the purificatory ceremony of initiation) the disciple with the 'mantras' (those mystic syllables which protect the jīvas from the mundane thinkings); those mantras are made either of 'vaikharī' or of 'madhyamā vāk'. By virtue of those 'mantras' the initiated persons reach the 'paśyantī stage'. 'Parāvāk'(5) is consciousness in itself. It has got no definition.

The 'Akhaṇḍa Mahāyogī' might reach that level of 'Parāvāk' in course of his spiritual journey by the grace of the Almighty. But ascending that state whether he is in the mood to liberate the entire universal creatures of all times and mankind as well, remains philosophically on the horns of a dilemma since he is then a non-inclined entity.

It is superfluity to speak that without the rousing of 'Kuṇḍalinī' i.e. the coiled serpent power which dwells in a latent state in the 'Suṣumnānāḍi' inside the spinal cord of every human being, this journey is impossible. The six 'cakras' (the mystic circles or, abode of the Goddess) are but the six 'yantras' (the divine machineries or, diagrams) which belong in the above mentioned 'Suṣumnā nāḍi' (artery) in the human body. These six 'cakras' have binded the human beings with the help of the 'yantras'. In the term 'kuṇḍalinī' there are two component parts. The first one 'kuṇḍa' means

'receptacle', which is latent in the 'receptacle' is termed as 'līna'. Thus we get the term 'kuṇḍalīna' or 'kuṇḍalinī' 'śakti'. As long as śakti (power) is with a receplacle it is called kundalinī. As soon as the śakti becomes resortless or, non-receptacle then and then only it is regarded as kindled. At that stage it is not called 'kuṇḍalinī'. When it becomes resortless, the egotism leaves the person concerned instantaneously. The 'śakti' (energy) which is latent in the receptacle concerned is called 'kuṇḍalinī' as is stated above. It is the dormant state of 'śakti', when 'śakti' will accept the 'Śiva' or the destitute, i.e. when it would be resortless, only then it would be regarded as the rousing of 'Kuṇḍalinī'. There is an empty space on the sixth cakra or, on the Ājñā cakra, over the two petals (dvidala), and it is the resortless state. At this stage the condition of the aspirant would be like this,— "May God preserve me, the resortless one". Dvidala' (two petals) has got two sides and that is the terminus'. From this terminus two avenues are opened to go to the two paths. On the upper side there is 'avyakta' or 'Primordial element', and in the lower side there is visible or manifested objects. Thus if an aspirant becomes resortless (avalamvanaśūnya) then and then only the six 'cakras' are pierced automatically for ever as is stated above. Lastly, in the 'thousand petalled cakra' (sahasrāra) all the vaṇras (syllables) and the non-varṇas are mingled in perfect unison. In other words, in this plane 'prāṇakuṇḍalī' unites with 'parā kuṇḍalī', i.e. the aspirant with all his entity becomes perfectly one with the supreme spirit or, 'parā śakti'. Therefore, the 'śaktisādhanā ' is a must in ascending the 'Śivabhāva'. And without the rousing of the 'Kuṇḍalinī', the success in any part of the śaktisādhanā is an absurdity. The Gurus initiate the disciples in different 'Śiddha Ā sanas' (seats) according to their respective capabilities. At the stage of perfect rousing of 'Kuṇḍalinī the non-dual state of mind is attained perfectly. This extraordinary state is termed in the 'Śaivāgama' as 'Pūrṇāhantā' ('I in fullness'). In the Upaniṣad it is stated as "paramaṃ sāmyam". This state is defined above as immanent as well as transcendent. Thus we find that in the 'Āgamaśāstras' also there is no scriptural proof that an 'Akhaṇḍa Mahāyogī' wishes to liberate the entire creatures of the universe and mankind also at his 'pūrṇā hantā' or, 'paramasāmya' (sublime equipoised) state.

Now we shall discuss in short the decisions of the 'Gauḍīya Vaiṣṇava Darśaṇa' which is relevant in the present context. The followers of Mahāprabhu Śrī Caitanyadeva believe that a devotee, who, after transcending even the five sorts of 'mukti' or, salvation (sālokya etc.), stays as desireless and is always appeased, and who only wants to serve Lord Kṛṣṇa, is regarded as most fortunate; and he never thinks to liberate all the creatures of the universe since this sort of thinking welcomes egotism. A true devotee of the Gauḍīya Vaiṇṣava sect always tries to serve Lord Kṛṣṇa and Rādhā with the aid of Mañjarī (immortal bloom).(6) The Mañjarī is being adored as identical with the Guru (spiritual guide) by the devotee concerned. And it is the highest order of 'bhajana' or adoration or worship of the Gauḍīya Vaiṣṇava Sect. 'Prema' or the 'divine love' is but to make satisfy the 'indriyas' (supreme or celestial organs) of Lord Kṛṣṇa by the 'indriyas' (bodily organs) of the devotee concerned. And 'kāma' or, the fulfilment of the earthly desires, is termed as 'love for his own organs' of the devotee concerned. There are numerous Mañjarīs, such as, Rūpamañjarī etc.

In the "Śikṣāṣṭaka" Mahāprabhu has stated that,—"Oh son of Nanda! please gracefully think of me, your servant, as a particle of dust on your lotus feet who has fallen in the terrible mundane ocean" (Sl.5). Thus we see that the Gauḍīya Vaiṣṇavas also do not believe in the theory of "Universal Salvation" since it is opposing to their fully surrendered attitude. They have left their all sorts of desire to the lotus feet of Lord Kṛṣṇa who is the "Paramātmā to the Yogis, 'Brahma' to the Advaita Vedāntists and Bhagavān to the devotees (Bhaktas)".[7]

In the 'Alaṃkāraśāstra' there is a line, — "na jāyate tadāsvādo vinā ratyādivāsanām" (Sāhitya Darpaṇa Ch.III). It means "without the paramount desire of devotion, the realization of Brahman is not possible". And as such the inert or, amassed Mīmāṃsaksas are bereft of the realization of Brahman since they have got no paramount urge for devotion. In the Hīnayāna Buddhism we find that an aspirant though has reached the 'Arhat' state and embraces 'Nirvā ṇa', 'Buddhatva' is yet, far beyond him. In order to attain 'Buddhatva' 'gotrabhū' is a must. It signifies that the 'Arhat' has to take birth in the 'buddhagotra'. Thus we find that devotion to God presupposes absolute self-surrendering. An 'Akhaṇḍa Mahāyogī' must be a self-

surrendered devotee first, and thereby he might get the grace of Mahāmāyā or, 'Yogamāyā'.

Revered MM. Gopinath Kavirajji was fortunate enough in getting privilege to meet Sri Sri Ram Thakur several times in the span of a few years. Revered MM. Kavirajji has written a few views of Sri Sri Ram Thakur according to his (Kavirajji's) own understanding in the book entitled "Sadhu Darsan O Sat Prasamga" (Vol. I). Sri Sri Ram Thakur's view is narrated in that book like the following :— "whether prārabdha" (work undertaken, i.e. predestined fortune) can be avoided is a question of many a person. The answer is in the positive, but it is not actual. In fact, 'prārabdha' is unavoidable; only by acceptance, the 'prārabdha' is removed. By yogic process, or, any other way, the 'prārabdha' is removable, no doubt. But that is not acceptable since the body is perishable, it is not eternal. But, anyhow, if the 'prārabdha' of a person be removed by anybody (i.e. by any saint), after the demise of the body (who has removed the 'prārabdha' of a person), those outdriven space-stayed 'karmas' will attract the remover concerned of the 'prārabdha' and bound the 'remover' to welcome a new body. Of course, that new body will not beget any new 'karma' again. A 'jīva' comes to the mundane world accepting the sufferings and enjoyments for the new body and as such he has to forebear his attainable sufferings. An aspirant, or, a devotee who has surrendered himself to the Almighty, He (the Almighty) causes or, induces the aspirant to endure all the sufferings and lastly gives shelter nearer to Him, and the aspirant never returns to the mundane world. Thus all the 'karmas' of the devotee concerned become exhausted. 'Prārabdha' is to be endured with patience. It is not to be prevented in any way. 'Prārabdha' is shortened by its acceptance only." In this context one may raise a question,—whether an 'Akhaṇḍa Mahāyogī' of highest stature can fructify the entire 'prārabdhas' of mankind and as well as all the creatures of the universe of all times?

A relevant story is prevalent in the Buddhistic Literature. Once Lord Buddha was advising for the 'Nirvāṇa' to his disciples. One day a disciple of Lord Buddha asked Him,—"if all the creatures attain 'Nirvāṇa', then what would be the condition of the created universe"? After keeping Himself a few moments mum Lord Buddha

declared,—"all the creatures will not be liberated at a time. The process of creation will go on as usual."

Thus if we accept that an 'Akhaṇḍa Mahātyogī' of the highest order also is unable to exhaust all the sufferings and enjoyments of the entire 'jīvas' and those of all the creatures of the universe of all times, we shall not most probably be recognised as ultra-rational. And, therefore, it is conspicuous that the theory of 'Universal Salvation' does not stand upon its own feet. In the 'Saptaśatī Caṇḍī" mother 'Mahāmāyā' with Her retinues being asked by the enraged and proud demon Śumbha, replied— "Ekaivāhaṃ jagatyatra dvitīyā kā mamāparā" (chap.X), i.e. "I do only exist in the Universe and there is none else than Me." Mahāmāyā,—the Divine Mother or, the Almighty can only fructify the Utopian theory of 'Universal Salvation' since all the supernormal powers of the different gods and yogis are but Her or, His Divine majesty,— it is our humble remark.

Revered MM. Gopinath Kavirajji has focussed the path by which an aspirant of any sect, may make himself fit to be a receptacle of 'Mahākaruṇā' i.e. the 'divine grace', which descends on him only by dint of love,— "prema", i.e. the etherial fervour of all revelation, to the Almighty. Revered MM. Kavirajji has synthesized all the currents of Indian Philosophical thoughts by his original thinking and mystic intuition. Let us pray to the Almighty for the descent of the 'Mahā karuṇā' which will make every individual an epitome of ultimate truth, and thereby all sorts of mundane pains of all the creatures might remove forever. We are to wait for the 'salvation' which is the last resort of every aspirant.

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(2) Patañjali Sammata Mukti—S. N. Ghosh.

(3) Tantrika Sadhana O Siddhanta—MM. Gopinath Kaviraj.

(4) In the scriptures the definition of 'Dīkṣā' is stated as follows:

"Dīyate jñānasadbhāvaḥ kṣīyate paśuvāsanā I
dānakṣapaṇasaṃyuktā dīkṣā teneha kīrttitā II"

— It means that, the medium by which the Gurus kindles the flame of knowledge to the individuals, and by which the animal-like desires become

eliminated,—this sort of gift and renouncing act is called as dīkṣā or actual initiation.

(5) In the Vāmakeśvara Tantra, it is stated that,—
"Ātmanaḥ sphuraṇaṃ paśyet yadā sā paramākalā I
Ambikārūpamāpannā Parāvāk samudīritā II"

— It means that "when the parāśakti experiences Her own vibration (sphuraṇa) in Herself, attaing the Ambikārūpa, She is called as Parāvāk."

—Tantrika Sadhana O Siddhanta,—MM. Gopinath Kaviraj.

(6) There is a slight difference between a 'Sakhī' (female consort) and a 'Mañjarī' (immortal bloom). The Sakhis have got some sort of wishes. They want to serve the eternal pair Rādhā and Kṛṣṇa inducing union between them, and thereby they get the utmost satisfaction. This sort of desire grows in a Sakhī. The Mañjarīs have got no desire. They stay always along with the Sakhīs. They all are indivisible, i.e. they cannot stay alone". —Sadhu Darsana O Satprasamga, Vol. I., MM. Gopinath Kaviraj.

(7) Srīmadbhāgavatam, I, 2.11.

CONCEPT OF TIME IN SĀṀKHYA SYSTEM OF THOUGHT

Sanghamitra Sengupta

The notion of time is inherent in human consciousness. The different systems of philosophy are, however, not unanimous on the question of recognition of time as an independent category.

According to Vaiśeṣika school of thought time is real, objective and a ubiquitous, eternal substance. Vaiśeṣika does not admit time as a subjective form of perception. Various arguments have been advanced by the Vaiśeṣika for the existence of time as an external entity.

On the contrary the concept of time does not enjoy the status of a separate category under the Sāṁkhya System of Philosophy.

It would be interesting to follow the arguments that have been advanced to integrate the notion of time with the Sāṁkhya System without according it such a status.

Sāṁkhya propounds the idea of evolution of the world out of the eternal and ubiquitous Prakṛti. The manifest world is the consequence of derivation from Prakṛti. In Sāṁkhya-Yoga Philosophy, evolution has been visualised as the transition from potential to the actual, from the undifferentiated to the differentiated, from indeterminate (non specific) to determinate (specific), from unmanifest to manifest. Viśeṣāviśeṣalingamātrālingāṇi guṇapārvāṇi (Yoga Sūtra 2.19)

Prakṛti is a triad of three guṇas namely Sattva, Rajas and Tamas. They are not being combined together in the relation of less and more. It is the state of equilibrium of Sattva, Rajas and Tamas. Sattvarajastamasāṁ Sāmyāvasthā Prakṛtiḥ.... (Sāṁkhya Sutra 1.61.) Sattva, Rajas and Tamas are infinite in number. They cannot be created or destroyed. Prakṛti is not a different entity which is the substratum of three guṇas. They are not its attributes but its form. All effects are due to particular arrangements and collocations of the gunas. Sarvamidaṁ guṇānāṁ Sanniveśaviśeṣamātramiti, paramārthato guṇātmānaḥ (Y. Bh. 4.13)

An analogy can be cited from modern science. Both graphite and diamond are made of atoms of carbon, but they are much unlike in their physical properties namely colour, transparency and hardness. This difference is found to be due to different arrangements of the atoms of carbon.

Dualisam of Puruṣa and Prakṛti is the fundamental tenet of the Sāṁkhya system of thought. Puruṣa is pure consciousness. All wordly existence and human experience have been ascribed to the proximity of the unconscious Prakṛti. and pure consciousness. Accoring to Sāṁkhya, Purusa is eternal and'immutable while Prakṛti is eternal but undergoing continuous change and development. The first stage in the process of transformation is the emergence of Buddhi or Mahat. Continuation of the process leads to the appearance of Ahamkāra which in turn gives rise to the group of sixteen. The group includes Manas (mind), five sense organs, five organs of action, five tanmatras or subtle elements. Out of the five subtle elements come forth five gross elements. Thus Purusa, Prakṛti and its twenty three evolutes constitute twentyfive categories of Sāṁkhya.

Unlike Nyāya-Vaiśeṣika and Mīmāṁsaka, time is not regarded as an independent reality in Sāṁkhya. According to Vaisesika time which is real and positive is the efficient cause of production, persistence and destruction. Sarvakāryāṇām cotpattisthilti-vināśahetustadvyapades'āt,

It is the foundation of all events. Jagatamaśrayo mataḥ It is inferred from cognitions of temporal remoteness and proximity. Paraparararatvadhīhetuḥ.

Mimāṁsaka says : Na soosti pratyayo loke kālo yatra na bhāsate. No knowledge about substance without reference to the time frame is possible. Both the schools of Mīmāṁsā accept time as real entity.

As soon as Sāṁkhya adopts the concept of change and development and the concept of eternity, the notion of time automatically enters into the picture. The Yoga Philosophy which is in complete agreement with the Sāṁkhya metaphysics excepting the category of Iswara, says that relation of cause and effect is

determined by spatio-temporal abstractions. Deśakālākāranimittā-sambaddhānna khalu Samānakālamātmanāmabhivyaktiriti. (Y. Bh. 3.14)

Rice does not grow in summer when there is no rain. Nidāghe na Prāvṛṣaḥ samacaraḥ iti na tadā śālīnām. (T. V. 3.14)

The Samkhya system of philosophy is often accused of being unable to fix the number of real entity. Time and again, Aniruddha in his SāṃkhyaSutraVṛtti has designated Sāmkhya as Aniyatapadārthavādī (1.45, 1.56, 5.85) This view was, however, contested by Vijñanābhikṣu who called this expression as raving of fools (Mudhapralapaḥ) and hence should be ignored (upekṣaniyaḥ).

Sāṃkhya is emphatic in stating that there are not more than twentyfive real entities. Samkhya philosophy does not consider time to be a real entity.

Consideration of the notion of time in genreral involves the notion of moment, hour etc. on the one hand and that of eternal time on the other. A question is often asked as to whether they are all real entities or not. Different schools of philosophy approach the problem in different ways. According to Vaiśeṣika, eternal time alone is a real entity and moment, hour etc. are mental constructs. A diametrically opposite view is held by Buddhists . Only moment is the real entity in Buddhist Philosophy. An entirely different stand is taken by Sāmkhaya which categorise separate existence of eternal time on the one hand and moment on the other as pure mental constructs. Vastuśūṇyo Buddhinirmānaḥ y. Bh;. 3. 52

The author of Yuktidīpikā says, we have no entity named Kala. Na hi naḥ Kalo nāma kaschidasti (P. 73)

Eternal time is the form of Prakrti or root cause of Akasha and nothing but guṇas or modifications of Prakrti. Sāṃkhya Sūtra says, Dikkālāvākāśādibhyaḥ (S.S.2.12) Viyñanābhiksu contends Nityou you dikkālou tāvākasaprakrtibhutou S.P. Bh 2.12.

Hence time is all pervading. Limited space and time too are in reality Akasa itself though they are stated as the product of Akasha. Upādhisaṅyogādākāśādutpadyete. S. P. Bh 2.12

Vijñānabhikṣu asserts kṣaṇa eva kālaḥ. Y. V. 3.52 He wants to establish that moment or minutest part of time is recognised as real entity in Sāṁkhya and Yoga philosophy.

Action like movement of sun which is going on gives rise to a concept of its limit. This concept is due to time. This is the view expressed in Yuktidipikā. Kriyamāṇakriyāṇāmeva Viśiṣṭāvadhipratyayanimittatvam.

Time is nothing more than action in gross elements. Kriyāsu Kālasañjā. (Yukti Dīpikā P. 133)

According to Sāṁkhya and Yoga Philosophy a substance is not entirely different from its qualities. It is partly different and partly identical with its qualities. They do not inhere in it. There is Tādātmya between substance and its qualities. We distinctly perceive cloth as white. The cloth is different from its white colour. But it is also identical with it since colour has no independent existence. Vyāsa says that quality is merely the nature of the substance. It is the change in the substance that is manifested by the qualities. Dharmisvarūpamātro hi dharmo dharmivikriyaiveṣā dharmadvārā prapañcyate. Y. Bh. 3.13. Motions and qualities have no existence independent of substance. They cannot be considered apart from the substance. Notion of time cannot be considered apart from the state of motion of a substance and as such time has no existence independent of substance.

Vyāsa regards sequence as continous flow of moments. Since past and future are nonexistent at the present moment, the past, present and the future moments cannot form a real aggregate. Kṣaṇatatkramayoṛnāsti Vastusamāhāraḥ (Y. Bh. 3.52) They appear to be formed into an aggregate by the intellect. Buddhisāmāhāraḥ (Y. Bh. 3.52)

Though Vyāsa asserted Kṣaṇastu Vastupatitaḥ (Y. Bh. 3.52) still he did not mean real existence of moment as real existence of the same cannot be verified.

According to Saṁkhya system of thought, time does not have any real existence independent of five physical substances namely ether, air, fire, water and earth. The notion of time arises out of the consideration of the state of existence of the five substances. Time is, however, not a new entity that comes into being in course of development of these five substances. Just as quality cannot have real existence apart from any object but is inherent in the object itself, time cannot be thought of something apart from five physical substances.

THE VAIŚEṢIKAS' CONCEPT OF DHARMA & ADṚṢṬA

Dr. Satyajit Layek

The Vaiśeṣika darśana of Kaṇāda is regarded as the earliest Padārtha śāstra in India and most probably in the world. In this treatise the whole universe has been classified into six categories. Out of them dravya (substance), guṇa (quality) and karma (action) have been enumerated as principal categories. The term 'artha' has been used by Kaṇāda to mean dravya, guṇa and karma collectively.

In course of time Vaiśeṣika darśana has changed in many aspects in the hands of the commentators. In its first appearance we had many commentaries and digests are now known by names and quotations only e.g. the Rāvaṇabhāṣya, the Katandībhāṣya, the Ātreyabhāṣya etc. But now-a-days we get famous commentary of praśastapāda with its entirity. On the bhāṣya Śrīdhara and Udayana both have written commentaries known as Kandalī and Kiraṇāvalī respectively.

At the very outset, Kaṇāda proposed, 'athā' to dharmam Vyā khyāsyāḥ' i.e. I shall be explaining the 'dharma' in my treatise. But he didn't do so. Instead of that he explained the characteristics of the entities. Moreover, he dealt with many things which have no connections with the 'dharma'.

The term 'dharma' literally means merit. But in vaiśeṣika system of logic this term has not always been used in its literary sense. Similarly, the term 'adṛṣṭa' literally means not seen or not observed or not accounted for. But in this system we find this word is not used exclusively of the above senses. An attempt has also been made to equate the terms 'dharma' and 'adharma' with adṛṣṭa.

This paper aims at explaining critically these terms as understood from the system and tries to analyse philosophical purpose behind it.

Śaṇkaramiśra, the writer of the Vaiśeṣikasūtropaskāra is of the opinion that the beginning two sūtras namely 'athā' to dharmam vyā khyāsyāmaḥ (V.S.i.i.1)' and 'Yota' bhyudaya niḥśreyasa siddhi Sa dharma (VS 1.i.2)' refer merit as the meaning of the term 'dharma'. But he didn't give any explanation why kaṇāda explained many things which have no connections with the terms dharma.[1] Buddhist logicians quoted a verse in order to redicule the author of the vaiśeṣikadarśana by saying a person desirous of explaining six cat-

egories if explains merit is similar to go to the Himalaya instead of going to the sea.[2]

The methodology adopted for obtaining the truth in this śāstra is through Sādharma and Vaidharma (comparison and contrast). Both of them are derived from dharma. But as a matter of fact it is illogical to derive them from the word dharma which denoted merit. Hence, it is suitable to accept that in both the sūtras dharma denote characteristics and not the merit. Moreover, many things discussed in the śāstra would be meaningless if merit becomes the prime objective of discussion. Therefore, it is proper to hold that the whole tratise discusses the characteristics of the categories including merit and demerit which are the qualities of the soul.

We know that the characteristics constitute the substratum of comparison and contrast. Therefore if these are accepted there will be no contradiction between the proposition and the course of practice. Moreover, it is unfortunate that not a single commentator on the sūtras is alive from whom we can get it confirmed that whose characteristics the propounder proposed to discuss.

The most authoritative digest of present time is the Padā rthadharmasamgraha. It summarises the views of sūtras and the earlier bhāṣyas very faithfully.

Praśastapāda, at the very outset of his bhāṣya asserts that he will be explaining the characteristics of the entities.[3] Udayana again supports the same view. And Udayana's supposition brings a substantial change in the implication of the first three sūtras.[4]

Accordingly, the first sūtrā[5] of kaṇāda means we shall be explaining the characteristics of the entities. The second sūtra[6] means dharma is that from which prosperity and emancipation arise. And this may be taken as the definition of dharma. To be more clear, proper employment of proper object produces desired goal.

Therefore, first of all one should know the characteristics of the entities by way of comparison and contrast and employ them accordingly.

The third sūtra[7] seems to mean the authority of the vedas is derived from the delineation of these characteristics. From the philosophical point of view a vaiśeṣika wants to bring perfection in the sacrifice on which the desired goal depends. And from the vedas person acquires the knowledge of deties, sacrifices and the self.

The continuity of the vaiśeṣika tradition was broken long ago. Over and above it has changed remarkably in the hand of the commentators. A modern vaisesika like viswanath equates adṛṣṭa with

dharma and adharma.[8] This is not the view of the Viswanath alone. The same view is shared by Praśastapāda. He adds seven more qualities to the list of seventeen including dharma and adharma. He also uses the term adṛṣṭa in place of dharma and adharma.[9] Vyomsiva, Śrīdhara and Udayana followed Praśastapāda in this regard.[10] And hence, there arose no doubt about the equation.

But doubt arises at the time of scrutinising the sūtras conceived by Kaṇāda. Praśastapāda's intention was to give a systematic approach to the sūtras of kaṇāda. But he explains so many things which have no relation with the sūtras e.g. creation of the universe, duality, chemical action etc.

To me it appears that he might have received all these from the exegitical literature which was available during his time. In the case of adṛṣṭa the reason may have been similar. But the author himself is silent about the term adṛṣṭa. Praśastapāda doesn't adduce any reason while making equation. Again, there are many objects which are not accounted for or not observe'd e.g. themerit and demerit of individual beings. Attempts to connect everything with merit and demerit seem to mean total sacrifice of the scientific spirit.

The terms dṛṣṭa and adṛṣṭare used many a times by the propounder in his śāstra. Both the terms are derived from the root dṛś means to see. It may be anticipated that kaṇāda himself classified the entities of the universe under two broad heads namely, dṛṣṭa (known) and adṛṣṭa (unknown). And this has become his unique contribution to the human knowledge. His basic intention was to expand the horizon of knowledge by comparison and contrast. His scientific attitude and method of investigation has been praised by the scholars of the world. And it is matter of surprise that in the remote past how he could develop such scientific attitude for the ascertainment of truths about this mysterious universe.

Like adṛṣṭa darśana and adarśana both the terms are derived from the root dṛś. The darsana of kaṇāda contains the resolution adopted by him regarding the universe. And after proper investigation only he classified the whole universe into six categories. Later commentators added one more category i.e. abhāva (negation) keeping philosophical purpose in view.

Vatsyāyana Paksilaswāmin, the bhāśyakāra of the nyāyasūtras is also found to use the term darśana in the sense of finding, acquisition or conclusion regarding the entities. And definitely this type of investigation must have required a lot of efforts. The bhāṣyakāra says 'the soul exists' is the darsana of a philosopher. On the contrary, 'it doesn't exist' is the darsana of the other[11]. He also remarks

that the non-acquisition of the truth is called adṛṣṭa. Here adṛṣṭa is equated with adarśana i.e. the negation of darśana. But the philosophical approach to the terms dṛṣṭa and adṛṣṭa of vaśeṣtkadarśana seems to hold good.

The Nyayavaiśeṣika schools believe in the theory of cause-effect relationship i.e. cause must preceed an effect. But in some cases where kaṇāda tried to give causal explanation but could not succeed in doing so designated them as adṛṣṭakaritā (caused due to some unknown conditions) e.g. movement of the consecrated stone towards the thief that of the needle towards the magnet and that of the earth at the time of an earthquake are called adṛṣṭakārita. Water sprinkled at the root of a plant runs to all its branches and leaves also called adṛṣṭakārita. The upward movement of the flames, the zigzag course of the wind, the very first movement of the aṇus to form a binary at the time of creation, the first movement of the mind, the association with and the dissociation from the body in case of the soul, the special contact of food and drink to nourish the body and the contact of soul with the embroy in the womb are all similar instances.[12]

In the above mentioned cases certain conditions are responsible to produce the result. But this type of result couldn't have been ascertained by the sage till his time. According to kaṇāda adṛṣṭakā rita means caused by some invisible conditions. He accpets the supernatural power of the vedic rites which produce desired result.

We also find the term adṛṣṭa be used in the sense of 'not visually cognised'. But in the following sūtras the above meaning doesn't hold good.

1. VS II.i.10
2. VS VI.ii.1
3. VS VI.ii.2
4. VS VI.ii.15 & VS VIII.13

Here the adṛṣṭa means ajñāta, ananūbhuta or anupalabdha etc are more suitable.

Kaṇāda has firm conviction about the law of causation. And where the cause is not known he levels them as adṛṣṭakārita with regard to effect. At this point I would like to draw the attention of the reader that the sage had firm faith in th gradual progress of human knowledge. And hence, the causes of the so-called adṛṣṭakārita effects may be known at certain point of subsequent time e.g. modern scientist have already accounted for the events like the upward motion of the flames and the zigzag course of the wind. So they should no more be regarded as adṛṣṭakārita.

Again, kaṇāda himself acknowledges that he was neither a seer nor a omnicient. It is not therefore impossible that some properties of some entities should remain unknown to him under certain circumstances. And one should not have any reservation or objection about some unknown character of dharma and adharma. On the otherhand, the denotation and connotation of dharma and adharma jointly can never be identical with that of adṛṣṭa. Because, things other than merit and demerit may come within the purview of adṛṣṭa. Moreover, what is adṛṣṭa today, may be dṛṣṭa tomorrow and what is adṛṣṭa to Ram may be dṛṣṭa to Rahim. There are number of instances where causal complexes, have been delimited due to dharma—but totally different from adṛṣṭa. Thus dream etc. are caused by merit and demerit of a person. I quote 'Dharmacca' (VS.IX.24) in its support as corrobroation. Here dharma has been used specifically. Similar is the case in the VS.IX.28.*

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4. Etena......trisūtri vyākhyūta (Kiranāvalī p.9)
5. VS.1.i.1.
6. VS.1.I.2.
7. VS.1.i.3.
8. Dharmādharmau adṛṣṭam Syat (Bhāṣāpariccheda k.161)
9. VS.1.i.5.
10. Vide Kiranavalī (Gos.p.14)
11. Nyāyabhāṣya 1.I.23.
12. VS. V.I.15.
V.ii.2.
V.ii.8.
V.ii.14.
V.ii.19.

* I am substantially benefitted from the monograph of prof. A. L. Thakur, entitled 'Elements of Political Science in the Mahabarata.' pub. by Dharam Hinduja International Centre of Indic Research, DELHI, 1995.

CONCEPT OF BUDDHIST NIRVĀṆA

Sukomal Chaudhuri

Swami Lokeswarananda, secretary of the Ramakrishna Mission Institute of Culture, Calcutta, once asked me that he would be glad if somebody could clarify the concept of Buddha's Nirvāṇa in a simple and easily understandable language. But frankly speaking, Nirvāṇa is such a concept which cannot be expressed in any worldly language, as it is a matter of self realisation. The person who has attained Arhatship (final sanctification) can realise the concept of Nirvāṇa, a state of **perfect** Freedom from human passion. It is a state of Purity, Holiness, Bliss, Happiness, End of suffering, Cessation of Desire, Peace, Calm, Tranquillity, and so on. Professor Narada Maha Thera[(1)] explains that however clearly and descriptively one may write on this profound subject i.e. Nirvāṇa (skt, Nirvāṇa/Nirvāna), however glowing may be the terms in which one attempts to describe its utter serenity, comprehension of Nibbāna is impossible by mere perusal of books. Nibbāna is not something to be set down in print, nor is it a subject to be grasped by intellect alone, it is a supramundane state to be realised only by intuitive wisdom. A purely intellectual comprehension of Nibbāna is impossible because it is not a matter to be arrived at by logical reasoning. The words of the Buddha are perfectly logical, but Nibbāna, the **summum bonum,** the ultimate goal of His Doctrine is beyond the scope of logic (= **atarkāvacara**). Nevertheless, by reflecting on the positive and negative aspects of life, the logical conclusion emerges that in contra-distinction to a conditioned phenomenal existence, there must exist a sorrowless, deathless, non-conditioned state.

DEFINITION :

The Pali word **Nibbāna** (skt. Nirvāṇa and Nirvāna) is composed of two words: **Ni** and **Vāṇa or Vāna.** Ni is a negative particle. Vāna means weaving or craving which serves as a cord to connect one life with another. Nibbāna is so called as it is a departure (ni) from that craving which is called Vāna (lusting).

Again Vāṇa (i.e. with cerebral Na) means fire. In this sense Nirvāṇa means the extinction of the fire of lust (lobha), fire of hatred

(dveṣa) and fire of delusion (moha). The Buddha used to say now and then: "The whole world is in flames" **(Pajjalito ayaṃ loko, pajjalito ayaṃ loko).** "By what fire this world is kindled? The world is kindled by the fire of lust, hatred and delusion; the world is kindled by the fire of birth, old age, death, sorrow, lamentation,pain, grief and despair." But one should not misunderstand that Nirvāṇa is nothing but the extinction of these flames. The **means** should be differentiated from the **end.** Here the extinction of the flames is the means of attaining Nirvāṇa.

Professor Dr. Suresh Chandra Banerji, a veteran Sanskrit scholar having sound knowledge of Pali, "An Introduction to Pali Literature" being one of his contributions, oneday expressed his opinion that he was not happy with the spelling of the word Nirvāṇa with a cerebral Na. According to him, Buddha's Nirvāna is a departure (ni) from Vāna (craving, lusting). As long as one is bound up by Vāna, one accumulates fresh **Kamma** which must materialise in one form or other in the eternal cycle of birth and death. But my humble submission here is that the spelling of the word Nirvāṇa with a cerebral Na is also appropriate. By this spelling Nirvāṇa would mean the extinction of the fire (=vāṇa) of lust. hatred and delusion. By eradicating Vāṇa (=Tṛṣṇā=Desire) only one cannot realise the supreme state of Nirvāṇa, it being one of the means in the path of Nirvāṇa, other two means also are to be achieved by extinguishing the fire of hatred (=dveṣāgni) and the fire of delusion (=mohāgni). If it is so, the spelling of Nirvāṇa with a cerebral 'Na' is more appropriate than with a dental 'Na'. Mahākavi Aśvaghoṣa also has compared the state of Nirvāṇa with a total extinguishing of a lamp. Just like a lamp extinguishes if the fuel (=oil) has been exhausted, in like manner a Yogin realises perfect state of Nirvanic peace if he can finally exhaust the fire-like passions (=kleśa) from their very roots.

IS NIRVĀṆA NOTHINGNESS (=ŚŪNYAM)?

Nirvāṇa is not Nothingness (=Śūnyam). If it were Nothingnes, why did the Buddha strive to realise it in his previous innumerable births? If it were nothingness, why in his last birth also Buddha Gautama did most consciously strive for and went through inhuman bodily and mental torture and suffering during his six years' rigorous

asceticism? As electricity is not visible, we should not say that there is no electricity. It is not logical to conclude that light does not exist simply because the blind does not see it. We cannot see thirst or hunger. That does not mean that there is no thirst or hunger. We can feel thirst and hunger and we have to drink water and take food. There is a famous fable of the fish and the turtle. The fable goes like this:

Once upon a time there lived a fish and a turtle in a pond. They were friends. One day the turtle went on a trip on dry land. When he came back the fish asked; "My friend, I have not seen you for a long time. Where have you been?"

"I went on a trip on a dry land", said the turtle.

"On dry land? What do you mean by dry land? There cannot be anything but water everywhere", exclaimed the fish.

"My friend, to believe or not to believe, it is upto you. But there is dry land, as there is water," said the turtle.

Then the fish queried on many points whether the land was wet; whether it was fresh and cool; whether it was soft and yielding and so on. The turtle replied all in negative. The fish then concluded that there existed no land.

From this fable it is evident that neither can the turtle, who is acquainted with both land and sea, explain to the fish real nature of land, nor can the fish grasp what is land since it is acquainted only with water. In the same way the Buddha and the Arahants who are acquainted with both the mundane and supramundane cannot explain to a worldling what exactly the supramundane is in mundane terms, nor can a worldling understands the supramundane merely by mundane knowledge. From this one should not conclude that there is no supramundane and there is no Nirvāṇa. There is a supramundane state called Nirvāṇa, which is unique and which cannot be expressed in conventional terms, as it is a state of self-realisation.

CHARACTERISTICS OF NIRVĀṆA :

Nirvāṇa is negative in the sense that it is the state where there is the destruction of Lust (=Kāma = Rāga), the destruction of Hatred (=Dveṣa) and the destruction of Delusion (=Moha). But at the same time Nirvāṇa is positive in the sense that it is eternal (=Dhruva), it is desirable (=Śubha) and it is happy (=Sukha).

All things, mundane and supramundane, are classified into two divisions, Sanskṛta (=those conditioned by cause) and Asamskṛta (those not conditioned by cause). Every Samskṛta object is constantly becoming and is perpetually changing. The universal law of change is applied to everything in the cosmos, both mental and physical. Due to its impermanent nature every Samskṛta Dharma is therefore undesirable (=Aśubha) and unhappy (=Asukha) as it is subject to birth (utpatti), decay (dhvaṃsa) and death (mṛtyu). But Nirvāṇa realized by Buddhas and Arahants are not conditioned by any cause (=akāraṇa-sambhūta), hence it is not subject to any becoming, change and dissolution. It is birthless (ajāta), decayless (=anirodha) and deathless (=amṛta). It is neither a cause nor an effect. Hence it is called unique.

Nirvāṇa is undoubtedly inexplicable in conventional terms, but the Buddhas have described its state, rather its characteristics, in such terms as **Ananta** (=infinite), **Asamskṛta** (=non-conditioned), **Anuttara** (=supreme), **Parāyaṇa** (=highest refuge), **Trāṇa** (=safety), **Kṣema** (=security), **Anālaya** (=abodeless), **Akṣara** (= imperishable), **Viśuddha** (=absolute purity), **Lokottara** (=supramundane), **Amṛta** (=immortality), **Mukti** (=emancipation), **Śānti** (=peace) and **Paramaṃ Sukham** (=Bliss Supreme).

WHERE IS NIRVĀṆA?

There is no spot looking East, South, West or North, above, below, or beyond, where Nirvāṇa is situated, and yet Nirvāṇa is. Just as fire is not stored up in any particular place but arises when the necessary conditions exist, so Nirvāṇa is said not to exist in a particular place, but is attained when the necessary conditions are fulfilled. Nirvāṇa is a state where the four great elements of Pṛthivī (=extension), Ap (=cohesion), Tejaḥ (=heat) and Vāyu (=motion) find no footing. Nirvāṇa is not a kind of heaven where transcendental Ego resides, but it is a Dharma (=an attainment) which is within the reach of us all. One's Nirvāṇa is dependent upon this one-fathom body of ours. It is not something to be created. One who orders his life aright, grounded in virtue and with rational attention, may realize Nirvāṇa, whether one lives in Greece, China, Alexandra or in India.

THE WAY TO NIRVĀṆA :

The way to Nirvāṇa is the Middle Path (=Madhyama Panthāḥ) which avoids the two extremes : the extreme of self-mortification that weakens one's intellect and the extreme of self-indulgence that retards moral progress. The Middle Path consists of eight factors: Samyak Dṛṣṭi (=Right View or Understanding), Samyak Saṃkalpa (=Right Thoughts), Samyag Vākya (=Right Speech), Samyak Karma (=Right Action), Samyag Jīvikā (=Right Livelihood), Samyag Vyāyāma (Right Effort), Samyak Smṛti (=Right Mindfulness) and Samyak Samādhi (=Right Concentration). These eight factors are grouped into three stages, viz, **Morality** (=Sīla i.e. Right speech, Right Action and Right Livelihood), **Concentration** (=Samādhi i.e. Right Effort, Right Mindfulness and Right Concentration) and **Wisdom** (=Prajñā i.e. Right Understanding and Right Thoughts). These three stages, if properly cultivated, can lead one to Nirvāṇa.

GRADUAL PATHS OF SANCTIFICATION TOWARDS NIRVĀṆA :

We have mentioned above that in the way to Nirvāṇa, morality, concentration (or one-pointedness of mind) and wisdom are to be cultivated in the right manner. Of them, morality is the most vital factor as the super-structure of Nirvāṇa stands on it. What is morality? Morality means controlling one's own bodily and vocal actions. Buddha gave emphasis on morality, otherwise we cannot proceed in the path to Nirvāṇa. Morality has been compared with a foundation (=bhitti) on which a house or a building stands. If the foundation is strong, the building will not collapse. But if the foundation becomes weak, there is every possibility of early collapse of the building. Similarly, if morality or wholesome bodily and vocal actions are not properly cultivated, pilgrim towards Nirvāṇa cannot proceed further. The second stage in the path of Nirvāṇa is the Right Concentration of the mind. For this purpose Buddha has prescribed forty (40) subjects of meditation to suit the temperaments of individuals. They are : 10 Kṛtsnas (or devices), 10 Aśubhas (impurities i.e. 10 kinds of gradual changes in a corpse), 10 Anusmṛtis (or reflections), 4 Brahmavihāras (or 4 modes of sublime conduct, viz. maitrī, karuṇā, muditā and upekṣā), 1 Āhāre Pratikūla-saṃjñā (or the perception of the loathsomeness of material food), 1 Catu-dhātu-

vyavasthāpana (or the analysis of the four great elements of pṛthivī, ap, tejaḥ and vāyu with regard to their special characteristics) and 4 Ārūpya-dhyānas.

There are six (6) kinds of temperaments of individuals. They are:

(i) Rāgacarita (individual of lustful temperament),

(ii) Dveṣa-carita (individual of hateful temperament).

(iii) Moha-carita (individual of ignorant temperament),

(iv) Śraddhā-carita (individual of devout temperament);

(v) Buddhi-carita (individual of intellectual temperament), and

(vi) Vitarka-carita (individuat of discursive temperament).

The qualified aspirant (i.e. meditator) should give a careful consideration to the subject of meditation as mentioned above (i.e. he must choose one of the 40 subjects of meditation). If a competent Meditation Teacher is available, the aspirant should seek his advice to choose a suitable subject according to his temperament. If there is no teacher, the aspirant must exercise his own judgement and choose one of the 40 he thinks most suited to his character.

The next vital thing is the selection of suitable place and time. The aspirant must select a quiet place where there is no distraction. He had to select a convenient time, either early in the morning or at dead of night, when he himself and his surroundings are in the best possible condition for the practice.

While meditating, posture of sitting also should be given importance. One should not give so much stress on the body. He should select an easy and simple posture, but his back-bone should remain straight with the back side of the head and waist. His eyes should be closed or half-closed.

While meditating one should be alert of 10 kinds of enemies:

(i) sensual desires (=**kāma**), (ii) discouragement (=**arati**), (iii) hunger and thirst (=**Kṣut-pipāsā**), (iv) attachment (=**tṛṣṇā**), (v) sloth and torpor (=**styāna-middha=tandrālasya**), (vi) fear (=**bhaya**), (vii) doubt (=**saṃśaya**), (viii) detraction and stubbornness (=**mrakṣa and stamba**), (ix) gain, praise, honour and ill-gotten fame (=**lābha, Śloka, satkāra** and **mithyāyaśa**), (x) self-praise and contempt for others (=**ātma-praśaṃsā** and **paranindā**).

Of the 40 subjects of meditation, Buddha gave emphasis on **Ānāpāna-smṛti** (mindfulness regarding respiration) Concentration on the breathing process (i.e. Ānāpāna-smṛti) also leads to one-pointedness of the mind and ultimately to Insight which enables one to attain Nirvāṇa. The Buddha also practised this Ānāpāna-smṛti before he attained Enlightenment. This harmless subject of meditation may be practised by any person irrespective of religious beliefs.

GRADUAL STAGES OF SANCTIFICATION :

1. Srotāpatti (stream-entry) : When the spiritual pilgrim gains success for the first time he realises the stage of Srotāpatti (i.e.entering the stream that leads to Nirvāṇa). On attaining this stage of sainthood, the spiritual pilgrim eradicates the following three fetters (=saṃyojana=bandhana) that bind him to repeated existences (=saṃsāra): (i) Satkāyadṛṣṭi i.e. the view that there exists an unchanging entity, a permanent soul; (ii) Vicikitsā (=Saṃśaya) i.e. doubts about the Buddha, the Dharma, the Sangha, the Vinaya, the past, the future, both the past and the future and dependent origination; (iii) Śīlavrata parāmarśa i.e. adherence to wrongful rites and ceremonies as the means of emancipation.

2. Sakṛdāgāmi (once-returner) : When the spiritual pilgrim attains the Srotāpatti stage, he continues in practising and makes a rapid progress, and perfecting his Insight becomes a Sakṛdāgāmī, the second stage of sanctification. On attaining this second stage, the noble spiritual pilgrim eradicates two other fetters, viz. sense-desires (=kāmarāga) and ill-will (=Pratigha=dveṣa). By attaining this stage, the pilgrim is born in the human realm only once (so he is called Sakṛdāgāmī), should he not attain Arahantship in that birth itself.

3. Anāgāmī (non-returner) :

The third stage that a spiritual pilgrim attains is called Anāgāmi stage i.e. he neither returns to this world nor is he born in heavens, since he has rooted out the desire for sensual gratification. After death he is reborn in the Pure Abodes (=Śuddhāvāsa Devaloka), an environment reserved for Anāgāmīs. There he attains Arahantship and lives till the end of his life.

4. Arahatta or the final stage of Sainthood :

The Anāgāmi makes his final advance and attains the final stage of Sainthood i.e. Arahatta by destroying the remaining five (5)

fetters : Rūparāga (attachment to realms of Form), Arūparāga (attachment to formless realms), Māna (pride), Auddhatya (restlessness) and Avidyā (ingorance). An Arahant is no subject to rebirth, because he does no more accumulate fresh Karmic activities.

The Arahatta stage is otherwise called Nirvāṇa. We have seen that Nirvāṇa is obtained by the complete cessation of the defilements (=Kleśas), but the real nature of this supreme state cannot be expressed in words.

NIRVĀṆA : SOPĀDISESA AND ANUPĀDISESA :

In Buddhist Literature, both in Pali and Sanskrit, references are frequently made to Nirvāṇa as Sopādiśeṣa and Anupādiśeṣa Nirvāṇadhātu. In fact there are not two kinds of Nirvāṇa, but the one single Nirvāṇa receiving its name according to experience of it before and after death. When Nirvāṇa is realised in the body i.e. with the physical existence remaining it is called Sopādiśeṣa Nirvāṇa which the Buddha realised under the Bodhi Tree of Bodhgaya. When an Arahant attains Parinirvāṇa after the dissolution of the body, without any remainder of any physical existence, it is called Anupādiśeṣa Nirvāṇa which the Buddha experienced during his great decease at Kusinagara.

According to Buddhism Nirvāṇa is attainable in this present life if the seeker fits himself for it and strives for it. Buddhism nowhere mentions that its ultimate goal can be reached only after death. Here lies the difference between the Buddhist conception of Nirvāṇa and the non-Buddhist conception of an eternal heaven which is attainable only after death.

From a metaphysical standpoint Nirvāṇa is a complete deliverance from suffering. From a psychological standpoint Nirvāṇa is the eradication of egoism. From an ethical standpoint Nirvāṇa is the complete destruction of lust, hatred and ignorance.

Nirvāṇaṃ paramaṃ sukham

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PĀṆINI AND VEDIC LANGUAGE

Dr. Didhiti Biswas

The post - Vedic Sūtra literature is the consequence of the vast study of the Vedas. Six different classes of this literature are analytical in their character as they try to contrue the Vedas in their own way. In this regard Śikṣā, Nirukta and Vyākaraṇa maintain some sort of interrelation among them as they are closely connected to the study of Vedic language and their main object is the correct interpretation of the Veda. Śikṣā and Prātiśākhya, the earliest in this tradition concentrate on the proper accentuation, pronunciation, **sandhi** and metres. Yāska's Nirukta is a book on etymology. It attempts to analyse some obscure words and in this connection offers explanation of some Vedic verses. Aṣṭādhyāyīṇ of Pāṇini, the sole extant representative available in the branch of Vyākaraṇa may be considered as the most comprehensive exegetic Vedāṅga so far as the language analysis of the Vedas are concerned. Pāṇini used about 270 rules to explain the grammatical peculiarities in the Veda and these rules show that Pāṇini's contribution in the study of the Vedas is no less important. He tried to record the diversities in tenses, suffixes, **sandhis** etc. varying from one Veda to another and even from one branch to other branch. The changes which occur in words in connection with the practical application of sacrifices did not even escape his watchful eyes. In fact the grammatical treatise by Pāṇini plays an important role to preserve the Vedas and to array our confusion in doubtful and debatable cases and proves thereby the validity of the wellknown dictum, **rakṣohā-gamalaghutāsandehāḥ prayojanam** regarding the utility of the grammatical texts. In this article an attempt has been made to discuss some aspects of the approach of Pāṇini towards the treatment of the Veda and his acquaintance with this sacred text.

Pāṇini had a good access in all the four Vedas including their different **śākhās** and Brāhmaṇas. He listed in general the rules which are common to both the Vedic and the classical Sanskrit but whenever he observed any peculiatiries in Vedas he did not fail to record them separately using the terms **chandas, nigama, mantra** etc. The **sūtras** like **stutasomaśabdayośchandasi, śaṣṭhi yuktaś-**

chandasi, that ca chandasi etc. are often encountered in his text. The deviation from these general rules of **chandas** is also noted by him. For example, Pāṇini observed that in the Veda the first **svaras** of **juṣṭa** and **arpita** become optionally **udātta** (i.e. accentuation varrying according to the difference in seers) but in **mantra** they are always **udātta** and noted down these peculiatities in two consecutive **sūtras, juṣṭārpite ca chandasi** (6.1.209) and **nityaṁ mantre** (6.1.210). By the term **mantra** Pāṇini generally refers to a vedic formula be it of the Ṛgvedasaṁhitā or of the Yajuvedasaṁhitā and rarely does he refer to other Vedic texts as it is done in the rule **mantre ghasahvaraṇaśavṛdahādvṛckṛgamijanibhyo leḥ** (2.4.80). This rule is also applicable in some cases of Brāhmaṇa texts. By the term ṛc Pāṇini is not very specific to mean ṚgVedic stanzas only, as for example, **kavyadhvarapṛtanasyarci lopaḥ** (7.4.39), **ṛci tunughamakṣutaṅkutroruṣyāṇām** (6.3.133) etc. Pāṇini did not miss the peculiarities which occur in the Yajurveda only. The Sūtras like **yajuṣyuraḥ** (6.1.117), **yajuṣyekeṣām** (8.3.104), **anudātta ca kudhapare** (6.1.120) etc. are some instances. Typical characteristic of different branches of the Vedas did not go unnoticed by Pāṇini and the rule **devasumnayoryajuṣi kāṭhake** (7.4.38) shows his acquaintance with different branches also. Pāṇini took note of the words which are peculiar in the Brāhmaṇa texts only and **dvitīyā brāhmaṇe** (2.3.60) is such an example where he noted down that second case-ending occurs in the accusative of the root div in the Brāhmaṇa texts only. All these clearly indicate Pāṇini's overall knowledge of the Vedic texts. It is needless to mention that it was not so that Pāṇini set rules and Vedic language followed it but on the contrary Vedas or Vedic usages were there since long years and Pāṇini did make an indepth study of these texts and listed dwon his observations thereon in style of **sūtras.**

Pāṇini's deliberation on Vedic language is also exposed in some **sūtras** regarding particular Vedic forms and Vedic usages. He distinguished the words whose formations cannot be fully explained and recorded them as **nipātita** in his texts. In the rule **ṛtvyavaṣtvya** etc. (6.4.175) Pāṇini identified some of such forms like **ṛtvya, vā stvya, vāstva, mādhvī** and **hiraṇyaya.** In this way he registered innumerable Vedic words which were somewhat irregular in his different **sūtras, e.g. snātvī, pītvī** (7.1.49), **grasita, skabhita, stabhita, uttabhita,** etc. (7.2.34), **sudhita, vasudhita, nemadhita**

etc. (7.4.45), **niṣṭarkya, devahūya, praṇīya, ucchiṣya** etc. (3.1.123), **nasatta, niṣatta, anutta** etc. (8.2.61) and so on.

Pāṇini's observation on the style of Vedic language is also note worthy. Some glimpses of his observations can be discussed here. Pāṇini observed that the accusative of the root **hu** gets the second and third case-ending and set the rule **tṛtiyā ca hoṣchandasi** (2.3.3). At the same time he also noted that the accusative of **preṣya** and **brūhi** gets sixth case-ending in case of offering oblation to the gods and recorded this exception in his rule **preṣyabruborhaviṣo devatā sampradāne** (2.3.61). In another context he observed that the root **hru** in past participle becomes **hruta** in the Vedas (7.3.31) and the word **aparihvṛtaḥ (apahru)** which also occurs in the Vedas is a **nipātitata** form (7.2.32) but whenever **hru** in past participle becomes an adjective of **soma** it becomes **hvarita** (7.2.33). It is really surprising that even such subtle changes were also taken into account by this great scholar. Actually it goes to the credit of Pāṇini that he carefully studied the Vedas word by word and made a sincere attempt to index the fruit of his study in form of **sūtras.**

Pāṇini did not explain any Vedic **mantra** as was done by Yāska in Nirukta but sometimes his rules help a lot to understand the meaning of the Veda from their right stand. His sūtras relating the accentuation are very much remarkable in this connection. To form an idea how Pāṇini with his rules of accentuation help to interpret the meaning of the **mantras** we can pick up one or two **sūtras** for illustration. Pāṇini noted that a particular word changes its accent with every change of its meaning. Thus the **sūtra, ksayonivāse** (6.1.201) shows that the word **kṣaya** in the sense of residence only gets its first accent **udātta.** The **sūtra, nisthāca dvyajanāt** (6.1.205) states that the words with two vowels in past participle in the sense of name only becomes **udātta** in its first accent. He has also shown how the accent changes depending on the compound. Pāṇini, in his usual way, first set the general rules and then went on stating the special rules for special cases. For example he pointed out first that in **Bahuvrīhi** the first member of the compound retains its independent accent **(bahubrīhau prakṛityā pūrvapadam** 6.2.1) but if the first member is **viśva** and the compound conveys the sense of a name then the first member becomes udātta in the last accent **(bahubrīhau viśvam samjñāyām,** 6.2.106). Thus the same word

viśvádevaḥ when conveys the sense of a name becomes **viśvádevaḥ** and while otherwise becomes **viśvadevaḥ.** So to get into the meaning of the Vedas the rules of Pāṇini are indispensible. Even Sāyaṇa the commentator and the orthodox interpretor of the Veda often took resort to the works of Pāṇini.

Pāṇini's **sūtras** reveal also his well acquaintance with the rituals. The **sūtras** like **ye yajñakarmaṇi** (8.2.88), **praṇavasṭeḥ** (8.2.89), **agnītpreṣaṇe parasya** (8.2.92), **śamitā yajñe** (6.4.54) etc. are some examples of Pāṇini's knowledge of sacrifice. These **sūtras** establish the fact that Pāṇini's access was not restricted to the Vedas as text only but he was also quite familiar with the rituals.

Pāṇini's attempt to organise and arrange the varieties of Vedic words in a systematic way is really commendable from the standpoint of the early interpretaion of the Vedic language. His book, Aṣṭādhyāyī is devoted to the study of Vedic as well as to the classical Sanskrit language. A large number of rules are applicable to both, while some are restricted to either of the two. It is true that Pāṇini put more importance to classical Sanskrit and the innumerable varieties of Vedic words with their inflexions, moods, suffixes, tenses etc. made it very difficult for him to fix a definite grammatical system for Vedic language. So we come across as many as eleven **sūtras** stating **bahulaṁ chandasi** in different contexts. It appears that whenever Pāṇini could not come out of the baffling complications of Vedic words he took resort to **bahulaṁ chandasi** rules. Still it must be acknowledged that Pāṇini with all his limitations has excelled all other authorities of Vedāṅgas with linguistic approach. The Śikṣās and Prātiśākhyas did not cover all sides of Vedic language, Yāska, the author of Nirukta was basically an etymologist and restricted his movement in offering etymologies of more than thousand words. Pāṇini, on the other hand endeavoured to treat various aspects of Vedic language with all his dilligence and insight and thus contributed a lot in the interpretation of the Vedas. While venturing in the study of the Vedic language he has brought to light a relatively unknown side of his scholarship and that is grammarian Pāṇini's role as an interpretor of the Vedic language.

A NOTE ON THE LANGUAGE OF THE PRAKRIT DHAMMAPADA

Satya Ranjan Banerjee

It is generally said that language is the creation of the society to serve the purpose of communication of thoughts and ideas among its members. Without plunging into the vortex of controversy raised by the eastern philosophers this view of the origin of language is almost accepted by the general bulk of the erudite linguists. So as ages rolled by, we have two types of language at our disposal—one being used for colloquial purpose for easy-understanding and the other is used for the written purpose. In colloquial expressions, many sounds are dropped or changed into another, whereas in the written form they are retained. This colloquial language of ancient India is termed Prakrit(Pali being included), and its written counterpart is Sanskrit. This Prakrit language is of various kinds found in differnt places both inside and outside India (such as, Chinese Turkestan, Khotan, on the bank of Niya etc). The language of the Prakrit Dhammapada (=PDh,) is one of such type of Prakrits written in Kharoṣṭhi script and found in Khotan. The language of this PDh has not yet been thoroughly studied though some references are found here and there. Below is given a note on the language of the PDh.

The manuscript of the Prakrit Dhammapada was discovered by the French traveller, M. Dutreuil de Rhins in Khotan in 1892. It consists of remarkable fragments of a birch-bark codex. The larger parts of these fragments had already been acquired by a Russian Consul General, M. Petrowsky at Kashgar. The script of these fragments is Kharoṣṭhi. The actual spot of these fragments is not known, but the Kohmari cave on the hill of Go-śṛṅga was alleged to be the spot from which some natives recovered them. These fragments were deposited at two places. The manuscript discovered by M. Dutreuil de Rhins, popularly known as the *Dutreuil de Rhins Manuscript* is now in Paris, whereas the larger part of these fragments discovered by M. Petrowsky which is also called *Petrowsky Manuscript* is in Petrograd. These two—Paris and

Petrograd—manuscripts were deciphered and adjusted by the Russian scholar Serge d'Oldenbourg who ultimately placed them at the disposal of the French scholar Emile Senart. Senart, after examining them carefully, came to the conclusion that these two fragments were the same and should be considered as forming a part of a single document. He then edited them and published in 1897. Since then both European and Indian scholans have paid much attention to this work. As a sequel to this attention, the revised edition of the text in the name of the *Prakrit Dhammapada* was prepared by B. M Barua and S. Mitra and was published by the University of Calcutta in 1928. It has two parts: the first part is Senart's readings as he could gather from the scattered fragments, and in the second part are given the improved and revised versions of Senart's fragments. In 1962 John Brough prepared another revised and improved version from both the earlier editions in the name of *Gāndhārī Dhammapada.* So these printed editions are known by three names : *Kharoṣṭhī DPh, Prakrit Dhammapada* and *Gāndhārī Dhammapada,* and their manuscripts from which these editions were made are known by *Manuscripts Dutreuil de Rhins* and *Petrowsky Manuscript.*

On palaeograhic grounds the date of these fragments is assigned to c. 200 AD.

The language of the *Prakrit Dhammapada* is a kind of Prakrit which is different from the so-called literary Prakrits. This language of PDh is closely related to the dialects of the North-West of India. Jules Bloch thinks that the PDh was written in the North-West of India. The language is also influenced by Khotanese and Iranian languages as well. The influence of Khotanese was pointed out by Stein Konow who delivered a lecture on the subject at Viśva-Bhāratī, Santiniketan. Konow has also asserted that the *Prakrit Dhammapada* has borrowed some features from Khotanese. Moreover, since this PDh was found in the North-Western part of India, the influence of Old Persian cannot be avoided, and as a result like Old Persian we get *viśpa* for *viśva, aśpa* for *aśva* and so on.

As this PDh is a tanslation from the Pali Dhammapada into Prakrit, the influence of Pali is also discernible.

Within the short space and time, it is not possible to form a comprehensive grammar of this language, particularly when the fragments are not sufficient enough for that purpose. Below are given some of the lingustic features of the *Prakrit Dhammapada* following the edition prepared by B.M Barua and S. Mitra.

PHONOLOGY

1. Vowels : As far as the vowels are concerned, the PDh retains all the short vowels of Sanskrit, except the long ones like ā, ī, ū, and also ṛ, ṝ, ḷ and the diphthongs *ai* and *au.* Therefore the vowels which are available are.

a, i, u, e, and o.

The other Sanskrit vowels are invariably changed into simple vowels.

2. Consonants : The following consonants occur in the PDh—

Velars	k, kh, g, gh, (ṅ)
Palatals	c, ch, j, jh (ñ)
Cerebrals	ṭ, ṭh, ḍ, ḍh (ṇ)
Dentals	t, th, d, dh, n
Labials	p ph, b, bh, m
Semivawels	y, r, l, v
Sibilants	ś, ṣ, s
Aspirate	h

Remarks : Generally the Velar nasal (ṅ) does not occur in PDh either in conjunct in the form of *anusvāra* or in its own form as ṅ.

But the use of ñ is not found in a conjunct consonant.

The cerebral ṇ is scarcely found, its places being occupied by dental n.

The sibilants ś ṣ and s are used without following any definite rule. The palatal ś is used indiscriminately in place of ṣ and s and vice versa.

3. Changes of sounds : Though the phonological changes of the PDh are not like those of Pali or Prakrit, they merely change the long or diphthongs into a simple one. Some notable changes are given below;

(i) Skt. ā > PDh. a

Skt *devāḥ* > PDh *deva*, Pa. Pkt. *deve*, Skt *tāvat* > PDh *tavata* Pa *tāvatā*, Pkt. *tāva*, Skt *priyāpriyaḥ* > PDh *piyapiya*, Pa *piyappiya*.

The long vowels are shortened whether it is in plural or in feminine, e. g., devāḥ > deva as in *ta gu deva prasajhati* or in feminine as Skt bālā > bala as in *dhiru bala avechiti.*

If the word is formed with *matup* or *vatup* suffixes, the long vowel of this suffix is still shortened; e.g. Skt *vratavān* > *vatava*, Skt *brahmacaryavān* > *brammayiyava* etc So also is the case with all long suffixes

(ii) Skt ī > PDh i

Skt *maitrīvihārī* > PDh *metravihari*, Pa. *mettavihārī*, Pkt *metta vihārī*

Skt *medhāvī* > PDh *medhavi*, Pa. *medhāvī*, Pkt. *mehāvī*

(iii) Skt *ū* > PDh u

Skt. *bhūmyausṭhau* > PDh. bhummattha, Pa bhummattho

(iv) The Skt ṛ ṝ do not occur in PDh; only ṛ is changed into a and not in any other vowels; e.g.

Skt *amṛtapadam* > PDh *amatapada*, Pa amatapadaṃ,

(v) Skt ai > PDh e

Skt *maitrīvihārī* > PDh *metravihari*

(vi) Skt *au* > PDh o

Skt *bahu-autsukyena* > PDh *bahoṣukena*

Remarks: causes of these changes:

Though it is not easy to ascertain why these phonetic changes occur, at least, we can guess or suggest some phenomena which many be regarded as causes of these changes. These changes may be

a) due to loss of accent in that vowel (if the case so arises), or

b) due to absence of long vowels in that place where it was found, or

c) due to the indistinct pronunciation of long vowels, as it is often noticed in spoken language (cf Bengali where long vowels are hardly noticed in pronunciation), or

d) due to the influence of Khotanese dialect which many be devoid of long vowels, or

e) due to absence of long sign in Kharoṣṭhī script.

4. Consonantal change : The consonantal changes can sometimes go on a par with Pali and Prakrit.

(i) Skt. kh > PDh gh, and h

SKt. *saṃkhāya* > PDh *saghaya*

Skt. *sukham* > PDh *suha*

(ii) Skt g > PDh k

Skt. *adhigacchet* > PDh *adhikachi*

(iii) Skt *c* is often retained, often dropped:

Skt. *dharmacaraḥ* > PDh. dharmacari

Skt *mocaka* > PDh *moyaka*

Skt *brahmacaryavān* > PDh *brammayiyara*

(iv) Skt. *p* > PDh. *b.* or *m*

Skt *akāpuruṣasevitaḥ* > PDh *akaburuṣa*sevita.

SKt punaḥ > PDh *mano*

(v) Skt. *v* > PDh *m*

Skt darśitavān > PDh. daśima

(vi) Skt ś > PDh ṣ

Skt *śrutvā* > PDh *ṣutvana*

(vii) Skt *s* > PDh *jh*

SKt *praśaṃsanti* > PDh *praśajhati*

(viii) Skt *y* > PDh *ñ*

Skt *saṃyatasya* > PDh sañatasa

(ix) Skt *āya* > PDh *i*

Skt *saṃkhyāya* > PDh *saghai*

Sks *samādāya* > PDh *samadai*

(x) Skt *hm* > PDh *mm*

Skt. *brahmacaryavān* > PDh. brammayiyiva

(xi) Skt. *ny* > PDh *ñ*

Skt.*nātimanyate* > PDh *natimañati*

5. Conjunct Consonats : The treatment of Sanskrit conjunct consonants in PDh is erratic; no definite rule can be formulated. In general it moves like Pali and Prakrit, more Pali than Prakrit. Except a few conjunct consonants, there is no conjunct consonant in the PDh; one is normally dropped, while the other remains like Pali; the conjunct with r, v, sm etc may remain, while the other types do not survive; e.g.,

Skt. *alpalābhaḥ* > PDh apaŀabho, Pa appalābho, Pkt *appalāho*

Skt. *svalābham* > PDh salabhu, Pa salābhaṃ, Pkt. salahaṃ.

Skt. *utthānena* > PDh. *uṭhanena, Pa. uṭṭhānena, Pkt. uṭṭhāṇeṇa,*
Skt. *parasya* > PDh. *parasa*, Pa. Pkt, *parassa*
Skt. dharmacāri > PDh. dhamacari, Pa. *dhammacāri* Pkt. *dhammayāri.*

Skt. *bhikṣu* > PDh. *bhikhu*, Pa+Pkt *bhikkhu.*

Skt. *nātimanyate* > PDh. *natimañati*, Pa. *nātimaññati*

On the contrary, the conjuncts with *r, v, sm* are found to occur; their behaviours are not regular; e.g.,

(i) Skt. *drumapatrāni* > PDh. *drumapatrà*, Pa *dumapattāni.*

Skt. *apramādarataḥ* > PDh. *apramadaratu*, Pa. *appamādarato.*

Skt. *nābhimardati.* Pa. *nābhimaddati*, Pkt. *nāhimaddai.*

But at the same time we have

Skt. *karmarataḥ* > PDh. *kamaratu*, Pa. *kammarato*, Pkt. *kammarao.*

SKt. *karmārāmaḥ* > PDh. *kamaramu*, Pa+Pkt, *kammārāmo.*

Skt. *dharmam* > PDh. *dhamu*, Pa + Pkt. *dhammaṃ*

(ii) Skt. *śrutvā* > PDh. *ṣutvana*, Pa. *sutvāna*, Pkt. *suttāṇam* or *sunittāṇam*

Skt. *jñātvā* > PDh. *ñatva*, Pa. *ñatvā*, Pkt *ṇattā*

Skt. *hitvā yāti* > PDh. *hitva yati*, Pa. *hitvā yāti,*

Skt. *anusmaran* > PDh. *anusmaro*, Pa. *anussaraṃ*

Skt. *asmin* > PDh. *asmi*, Pa. *asmiṃ*, Pkt. *amhi.*

Except in a very few cases, the assimilated forms in the PDh are rare, e. g; *brammayiyava.*

6. Ya-śruti : One of the most interesting phenomena of the PDh is the use of *Ya-śruti* after the loss of intervocalic single consonants. Though the examples are not very many, it is interesting in a sense that as early as *c* 200 A. D. in a written document we find *Ya-sruti*; e.g; Skt. *mocakaḥ* > PDh *moyaka*, Skt *brahmacaryavān* > PDh. *brammayiyava.* In Pali also we come across this phenomenon. Geiger has given a few examples of *ya-sruti* from Pali Jātakas; e.g., Skt. *khādita* > Pa. *khāyita* 'eaten', Skt. *nija* >, Pa, *niya*; Skt, *sādita* (sādiyati) > Pa. *sāyati* 'tastes' and so on (See Geiger, *Pali Literature* and *Language*, Calcutta University, 1943, 36). Moreover, D. C. Sircar has noticed an *Ya-śruti* in the Burhikhan Brahmi Inscription in Bilaspur District, M. P. He says, "The epigraph may be palaeographically assigned to a date about the close of the first century B. C." The language of the Inscription is Prakrit. From the epigraphical point of view, it is interesting because it recorded *Ya-śruti* as early as first cent.

B. C. The inscription writes *Bhāradvāji* as *Bhārādayi*, *Prajāvati* as *Payāvati*. *(Quarterly Journal of the Mythic Society, Culture and Heritage number*, Bangalore, 1956, pp 221-24). The history of *Ya-śruti* is very old. It occurs in Sanskrit as well (cf. *vyor laghu-prayatnatarah Śākaṭāyanasya* Pā. VIII. 3. 18). It is also seen in the printed edition of the Jain canonical texts (for a detailed study see my article, *Ya-śruti in Prakrit*, Jain Journal, Vol-XXVI, 1992, PP. 157-169).

7. Sandhi : The Sandhi or euphonic combination in the PDh is hardly found. But, if found, it follows the method of Pali, e.g. Skt *yaśaḥ + idha* > PDh *yasidha*. Skt. *bahu + autsukyena* > PDh. bahoṣukena; Skt. *na+atimanyate* > PDh. natimañati. (Cf. Kaccāyana's Pali Grammar, *sarā sare lopaṃ* I. 2. 1)

Morphology

8. Declension : As morphology is very much complicated and elaborate as well, we record here some special features of the PDh. There are some forms like gu < Skt. *khalu*; *mano* < Skt. *punaḥ*, *śeyati* < Skt *śete*, which are difficult to etymologise; otherwise most of the words can be derived from Pali.

As regards the case-terminations, we find that the nominative and accusative singulars end in either (i) without any case-termination (*as in dharma*), or, (ii) with *u* (as in *dhamu*), or, (iii) with *o* (*as in dhamadharo*). These endings are very often found, and they are found in all genders

In the dative, the ending is *e* (as if, coming from *aya* > *ai* > *e*); e. g., *parihanae* < Skt. *parihānāya.*

In the ablative case, the inflexion is lost, e. g; *sadharma parihayati < Skt sadharmāt parihīyate.*

The genitive ending is *sa* (coming from-*sya* > *ssa* > *sa* or *sa* is the ending as in Asokan inscription); e.g., *nivanaseva* < Skt. *nirvāṇasya*, *apramatasa* < Skt. *apramattasya.*

In the locative, the endings are *i*, and e, e.g., *satii* < Skt. *santike*, Pa. *santike*; *apramadi* < Skt. *apramāde*, Pa. *appamāde*; *goyari rato* < Skt. *gocare ratah*, Pa. *gocare rata*. e.g. *Budhaśasane* < Skt. *buddhaśāsane.*

The locative plural is in ṣu; e.g., *pramateṣu suteṣu* < Skt. *pramatteṣu supteṣu*, Pā *pamattesu suttesu.*

9. Pronoun : There are no pronominal forms of the fragments edited by B. M. Barua and S. Mitra.

10. Conjugation : In the conjugation of the PDh, we notice three types.

(i) In some cases, we notice the Sanskrit forms, e.g; *karoti, carati.*

(ii) In some cases, the Pali or Prakrit verbal forms are found; e.g., *bhoti, hoti.*

(iii) In some other cases, we find a combination of both Pali and Prakrit forms; e.g., *seyati* < Skt. *śete, miyati* < Skt. *mriyate*

11. Present tense : The third person singular present tense ending is *ti* (also in plural); e.g., *carati, tunati* < Skt. *dhunoti, nabhimardati, rachati* < Skt. *rakṣati, nudati*

In the plural also we find *ti* instead of-*nti*; e.g, *prasajhati* < Skt. *praśaṃsanti, na vinati* < Skt. *na vindanti, na miyati* < Skt. *na mriyante.*

12. Optative : The optative is used with *e*, i, or *a*, e.g, Skt. *uttiṣṭhet* > PDh. *uṭithe*, Skt. *caret* > PDh. *cari*, Skt. *pramādyet* > PDh. *pamajia*, Skt *adhigacchet* > PDh. *adhikachi.*

13. Gerund : The gerunds are formed with *tva*, *tvana* and *ya* and *i* as in Pali, e.g; Skt. *hitvā* > PDh. *hitva*, Skt. jñātvā, > PDh ñatva; Skt. *śrutvā* > PDh. *sutvana*; Skt. *samādāya* > PDh. *samadai*, Skt. *āruhya* > PDh. *aruyu, pratividhya* > PDh. *padivijhu.*

14. Passive : The passive is formed with *ya*, but with assimilation of the consonant without conjunct of the consonant, e.g., *natimañati* < Skt. *nātimanyate, vucati* < Skt. *ucyate*, Pa *vuccati*, Pkt. *vuccai.*

Syntax

15. Syntax : There is nothing incongruity in the syntax of the PDh. It goes on a par with Sanskrit, Pali and Prakrit. The dual is lost and its place is taken by the plural. Here in this language we see the 4th case ending (*parihanae* = Skt. *parihānāya*) instead of the sixth case-ending.

Semantics

16. Semantics : As this is a translation from the Pali *Dhammapada* into Prakrit, there is not much innovation in meanings in the PDh. It almost maintains the vocabulary of the Pali language. The words quoted above will demonstrate the truth of this assertion.

This is, in brief, the general outline of the language of the *Prakrit Dhammapada*. As the comprehensive study of this language is necessary, this brief outline will act as a prelude to that study.

NOT SO 'DUMB WITNESS'

Subhadra Kumar Sen

The title will remind some of a detective novel by Agatha Christie. This nomenclature is accidental albeit in retrospect may not be totally irrelevent. The history of spoken old Indo-Aryan is fraught with mystery. In a detective novel a mystery remains a mystery until sufficient data to uncover it can be revealed by the painstaking investigation of a police-officer or by the brilliant sleight of hand of a private detective. We do not know much about those people who came from the Iranian plateau to settle in India. It is known from lingusitic evidence that they came in successive waves and their speech was dialectally divergent. Additionaly, we know that they composed the Vedic hymns and subsequently created a "copious" and "perfect" language (Sanskrit) and a powerful literature. I do not want to discuss here the connotation of the word Sanskrit as it has been discussed by many scholars. It is well to remember that Panini does not use the word **saṃskṛta** but the words **bhāṣā, vi-bhāṣā** and **chandas.** On Panini's use of these words see Sukumar Sen's **Paninica.**

According to the basic tenet of Linguistics a literary language in the ultimate analysis is a dialect which for some reasons, linguistic or otherwise, becomes more cultivated and prestigious than other dialects. And then after sometime this cultivated speech becomes the formalized 'language of pen' only. The oral variety of it develops differently. The language of the rich Sanskrit literature, including Vedic and the later writings, presumes the existence of a sopken language, which is called sopken Sanskrit. Vide Sukumar Sen's **History and Pre-History of Sanskrit.** On the internal evidence of Sanskrit Sumuyar Sen has outlined the broad features of this spoken Sanskrit. The present note seeks to add some new material which has not been examined earlier by any scholar.

The discovery of the Hittite language (1903) and the subsequent (1917) decipherment of it are the two important landmarks in the history of Indo-European linguistics. Thanks to Dame Fortune we have now come to know that Hittite was not the only Indo-European language spoken in that area. There are other languages also. This

group now known as the Anatolian group besides Hittite consists of Palaic, Luwian, Hieroghyphic Luwian, Lycian and Lydian.

Undoubtedly, Hittite extant corpus is the richest and of wide variety. There is an interesting Hittite text of some length which deals with the upbringing and training of race horses. The author of this horse training treaty is Kikkuli who was of Mitannaian orign. It is a known fact that an Indo-Aryan speaking satrap governed Mitanni. Kikkuli uses a number of Indic words in his text. Of these two words are of paramount interest as they throw significant light on the historical development of the Indic speech.

The first word is **aikawartanna/aikwartana/**meaning 'one turn' and corresponds to Sanskrit **ekavartana.** The most interesting feature of this word is the initial diphthong. It is known that the PIE word for the numeral 'one' had one base **oi** to which various suffixes (-* **no-**, * **ko-**, - ***wo**-) could be added. The Sanskrit **e-ka-** thus contrasts with Avestan **ae-va-** and Old Latin **oi-no** and Greek **oi-ne** **-**. It is customarily supposed that PIE *__oi__ in Indo-Iranian became ***ai**- and was preserved in Iranian but was monophthongized **(e)** in Indic, albeit the evidence of **Ṛk Prātiśākhya** points to the diphthongal nature of **(*Saraiśtha** for **śreṣṭha**). The Hittite evidence tells us a slightly different story. But that must wait.

The other interesting word is **sattawartanna/sattawartana/**meaning 'seven rounds' and corresponds to Sanskrit **saptavartana.** Here the interesting point is the assimilated double consonant **-tt.** The assimilation of a consonant nexus, both homogenous and heterogeneous, is a definite Middle Indic feature which differentiates this stage of the language from its earlier stage. The Indic cluster - **pt** - becomes -**tt**- in Pali (cf Pali **satta** < **O.I.A sapta**).

It is true that Hittite orghography taken over from the Hurrians is inadequate for an Indo-European language e.g. it was incapable of representing initial or final cluster. It could not reflect voiced unvoiced opposition nor could it differentiate between short and long vowels. Consonant-wise it could well represent the medial cluster -pt- and there are many Hittite words like **epta** where the cluster occurs. Thus it is evident Hittite orthography which could well reflect **sapta** had **satta** instead. Ergo they knew the word in the assimilated from. Similarly, Hittite orthogrqphy could distinctly represent the vowel **e** and also the diphthong **ai.** Hence **aika** must have been the form

which was current at that time. It this evidence is taken in conjunction with the evidence of **Ṛk Prātiśākhya** it becomes evident that phonetically the diphthongal value persisted longer than is assumed. Additionally, the evidence of the **sattawartanna** unerringly points to the fact that the Spoken Indic had already reached the middle stage before the Middle Indic literary remains started to appear.

Thus the Kikkuli treaty written in cuneiform script preserves two Indic words which despite their odd cuneiform appearances are not so dumb witness in our quest for the shape of Spoken Sanskrit.

Note :

1. **Vartana** has various meaning in Sanksrit Interestingly one is 'the place where a horse rolls 'on' (M, Monier-Williams.)

JĀTAKA, AVADĀNA AND ĀRYAŚŪRA'S JĀTAKAMĀLĀ

Ratna Basu

The Sanskrit poet Āryaśura belonged to the late 3rd or early 4th cent.A.D. His poetical creation *Jātakamālā* is composed in prose and verse revealing the poet's elegant style of composition. The Sanskrit tradition recognises the high merit of his correct diction. (cf. *Subhāṣitaratnakoṣa*, 1698 and *Saduktikarṇāmṛta*, 5.26.5/2130). In view of the religious content of it the *Jātakamālā* of Āryaśūra (henceforth ĀJM) belongs to the category of the *jātakas*, since the stories of the previous births in the previous existences of the Buddha form the theme of the work. The *jātaka*-genre is one of the oldest forms of Buddhist writing, because it is enlisted in the traditional list of the nine which later developed in the twelve forms of Buddhist preaching. (cf. *Saddharmapuṇḍarīka* 2.45; *Mahāvyutpatti*, 1266-1278). The history of the Jātaka literature shows that originally it could also narrate the stories of previous births of other persons too, — therefore, it did not deal with only those of the Buddha; these stories, i.e. the stories of the previous births of other persons, were, however, narrated only by the Buddha himself.

> bhagavā pañca jātakasatāni bhāsanto attano ca pareṣāṃ ca atītam ādisati; bhagavā attano atītaṃ eka pi jātim ādisati, dve pi jātiyo......; (*Cullaniddesa*), quoted by G. De : *Significance and importance of Jātakas*, p.36.).

The ĀJMṭ a later commentary on Āryaśūra's work gives the following definition of the term *jātaka* — *jātir jātaṃ janma prādurbhāvaṣ tad eva jātakam*. (cf. AJMṭ 14b10). This is noteworthy that here in this statement the original significance of the term *jātaka* seems to be reflected, as in this definition the narration of the stories of previous births of other persons is not explicitly excluded.

ĀJM is also known under the title *Bodhisattvāvadānamālā*, 'a garland of the deeds of the Bodhisattva'. Hence it follows that the same work is indicated both as *jātaka* and *avadāna*. In the later

period when the list of twelve forms of Buddhist preaching developed the term *avadāna* finds its place beside *jātaka*. (*Mahāvyutpatti* 1266-1278).

The question which arises in this context is whether and how far *jātaka* and *avadāna* differ from each other. And the answer to this in the field of Buddhist literature is quite difficult. Equally difficult is to determine the exact etymology of the word *avadāna*. The different authors have contradictory opinions about whether the word *avadāna* is to derive from the root *dā*, to cut or to seperate or from the root *do*, to cut or from the root *dai*, to clean. Hisashi Matsumura has tackled this problem in details in his yet unpublished dissertation (*Four Avadānas from Gilgit manuscripts*, pp. xiii-xv). He has shown that there is a great confusion in the matter.

> "The distinction of the *avadāna* from the *jātaka*, which contains many similar even the same stories as the *avadāna* does, is a serious problem; many scholars have presented various opinions." (*Op. cit.*, p. xxx).

Further, he illustrates the fact that the Buddhist narratives which he eulogises, indicate themselves as *avadāna* in the colophon, although the same narratives are mentioned as *jātaka* in other versions.

> "...... and in all of them the term 'avadāna' is clearly shown in the colophon. Moreover, we must not forget the existence of the versions of the same story with the title of 'jātaka'. We can point out more examples in which the same story belongs to the avadāna and at the same time is called a jātaka." (*Op. cit.* p. xxxi.)

Another viewpoint is important in this context. In the old list of Buddhist preaching comprising nine sections there is no mention of *avadāna*. It was only in the later list comprising twelve sections that *avadāna* was added as a supplement; but it is not known when this supplementation took place. (cf. *Saddharmapuṇḍarīka* 2.45 and Matsumura : *Four Avadānas*, p. xxxiii.). Matsumura concluded his thoughts that the distinction between *jātaka* and *avadāna* in the

earlier phase of the development of the Buddhist literature was not much significant and for this reason only *avadāna* was not enumerated in the list of nine sections.

However, Matsumura rejects the meaning 'a great or heroic deed' of *avadāna* as it was put forward by Speyer (*Avadānaśataka*, pp. iii-iv) and Winternitz (*A History of Indian literature*, II, p. 215). Further, he does not accept right away the supposition that a *jātaka* can at any rate be noted as *avadāna*, in case the Bodhisattva is the central figure. This view was already presented by L. Feer, J. S. Speyer, M. Winternitz and S. K. De and H. Matsumura as well; also T. Hayashiya, R. Hikata and Y. Iwamoto expressed the same view.

Matsumura's view is correct that *avadāna* does not signify 'a great deed,' as it is possible to prove and substantiate with examples from the texts of the ĀJM. Further, the lexical notes and other citations from the works of Kālidāsa and Bhāravi can also be collected to illustrate the implication of the word *avadāna*. Of course, Matsumura kept his analysis limited within the field of discussions of Buddhist literature and citations from the same. He does not give any derivative and lexical analysis or any citation from the non-Buddhist classical Sanskrit literature.

A check up and documentation of the lexical meanings as available from the original sources and a look into the usage of the word *avadāna* in different creative literature of Sanskrit would reveal an interesting spectrum of the varied use and different shades of meaning of the word. The present author had made an attempt to this effect while preparing a literary-critical evaluation of the ĀJM. The Tibetan translation of the ĀJM (ĀJMT), the Sanskrit commentary on the ĀJM (ĀJMṭ) and the English translation of the ĀJM by J. S. Speyer are compared and examined.

Some examples in this respect are cited below illustrating the use of the word *avadāna*.

1) *avadānaṃ karmavṛttam* (*Amarakoṣa*); on it Kṣīrasvāmin comments — *avadānaṃ sotkarṣacaritam vṛttaṃ pariś 'uḍham nirvyūḍham ity eke;* and Bhānujidīkṣita's commentary — *karmaṇaḥ karmaṇi vā vṛttam.*

2) (*muneḥ*) *prāpad astram avadānatoṣitāt* (*Raghuvaṃśa* 11.21b); on it Mallinātha's commentary — *avadānaṃ parākramaḥ / parākramo 'vadānaṃ syād iti bhāguriḥ*. (Bhāguri is an oft quoted lexicograph, cf. Vogel : *Indian Lexicography*, p. 289. but his work is till date not available, neither the name of it is known.)

3) *gaṇayaty avadānavismito bhavataḥ so 'pi na satkriyāguṇān//* (*Abhijñānaśākuntala* 7.1 cd); on it Rāghavabhaṭṭa's commentary — *avadānaṃ śuddaṃ karma ity amaraḥ/* (clearly the commentator wrongly quotes Amarakoṣa), *bhvato 'vadānena śuddhakarmaṇā vismitaḥ /*

4) *saṃgīyamānatripurāvadānaḥ / (Kumārasaṃbhava* 7.48b); on it Mallinātha's commentary — *tripurasya saṃbandhy avadānam pūrvavṛttaṃ karma vijayarūpaṃ tripurāvadānaṃ tat saṃgīyamānaṃ stūyamānaṃ vṛttam yasya sa tathoktaḥ / avadānaṃ karmavṛttam ity amaraḥ /*

5) *vīryāvadāneṣu kṛatāvamarṣaḥ* (*Kirātārjunīya* 3.43a); on it Mallinātha's commentary — *vīryāṇy evāvadānāni teṣu kṛtāvamarṣaḥ kṛtāskandanaḥ avadānaṃ karmavṛttam ity amaraḥ /*

6) *na tathā kṛtavedināṃ kariṣyan priyatām eti yathā kṛtāvadānaḥ /* (*Kirātārjunīya* 13.32 cd); on it Mallinātha's commentary — *kṛtāvadānaḥ kṛtakarmā / avadānaṃ karmavṛttam ity amaraḥ /*

7) *dṛṣṭāvadānād vyathate 'rilokaḥ* (*Kirātārjunīya* 16a) : on it Mallinātha's commentary — *dṛṣṭam avadānaṃ mahat karma yasya tasmād dṛṣṭāvadānād dṛṣṭapauruṣāt /*

From ĀJM the following passages can be collected :

8) *pūrvajanmāvadānam* (ĀJM 1.4+) : Speyer translates — great performance; ĀJMṭ — *avadānaṃ śuddhaṃ karma* (4b5-6); ĀJMT *sku tshe sṅa ma'i rtog pa brjod pa.*

9) *śrīmatsamjjanatvāvadānam* (ĀJM 3.23) : Speyer translates essential cause; ĀJMṭ — *avadānaṃ purvakarma athavā ... kāraṇaṃ śodhanam*; (26a5) ĀJMT : *skye bo mchog gi tshul.* Actually Speyer's translation becomes supported by the second interpretation of ĀJMṭ, although Speyer did not know ĀJMṭ.

10) *khyātāvadāna* (ĀJM 4.2) : Speyer — exploits; ĀJMṭ : *avadānaṃ dānakarma cittaśuddhir vā*; ĀJMT : *sbyin pa'i mthu chen.*

11) *karmāvadānam* (ĀJM 6.33+) : Speyer — heroic exploit; ĀJMṭ reads — '*avadātaṁ*' for '*avadānaṁ*' : *avadātaṃ śuddham*; ĀJMT — las (karma).

12) *dṛṣṭāvadānā* (ĀJM 11.14a) : Speyer translates — heroism; ĀJMṭ — *avadānaṃ pūrvakarma*; ĀJMT : *mthu mthoṅ.*

13) *dṛṣṭāvadāno* (ĀJM 20.28a) : Speyer translates — heroism; ĀJMT : *mthu yaṅ mthoṅ*; ĀJMP : *dpe yaṅ mthoṅ*. (mthu = power, stregth; *dpe* = example)

14) *dṛṣṭāvadāna* (ĀJM 25.13) Speyer — prowess; ĀJMT (here not clear) — *brgal bar mus bźin du.* It is remarkable that in this case *avadāna* indictates a bad deed of an enemy of the Bodhisattva.

The examples cited above and their interpretations given by the commentators at first show that the word *avadāna* is employed not only in the Buddhist field of literature. At the same time it becomes clear that this word is basically of a neutral meaning and it can have different connotations according to the varied context. The citations agree in each case with the basic significance of 'performance' — 'behaviour in respect of an event or during an event taking place' — *karmaṇaḥ karmaṇi vā vṛttaṃ* —, as explained in the commentary of *Amarakoṣa*. Thus it is explained that Āryaśūra's work on the 'wonderful deeds of the Buddha', *muneś caritādbhutāni* (ĀJM 1.1c), which he has accomplished in the different previous existences, can be equally named as *jātaka*, stories of previous birth(s) and as *bodhisattvāvadāna*, performance(s) of the Bodhisattva, as well. However, it is not enough to say about only one *avadānamālā*, since the word *avadāna* denotes by no means the 'performance' of the Buddha only, but it is rather a totally general term. Therefore it cannot have been used as a technical term for a literary category.

Thus we reach the point of discussion that *jātaka* and *avadāna* were originally some forms of canonical preaching and sections of the Buddhist canon. These were not any nomenclature for literary form. In the classical Sanskrit literature we come accross a number of works having the title *Jātakamālā* in which the *jātaka* part is rather in respect of the subject matter or content involving stories of previous birth(s). But as regards the total literary form of those pieces of poetic creation they belong to the genre called *Jā takamālā*. These *Jātakamālās* form a part of the narrative literature

of classical Sanskrit; from their structural point of view they belong to the *campūkāvya*, i.e. a literary form composed in prose and verse; again within the Buddhist narrative literature they form a special type called *Jātakamālā*, a number of *jātaka* stories bein garlanded together to form a complete wreath. Following Āryaśūra's *Jātakamālā* Haribhaṭṭa (5th century A.D) and Gopadatta (8th century A.D) composed their *Jātakamālās*.

That these *Jātakamālās* are *campūkāvyas* and these were so accepted in the poetological literature of Sanskrit is evident from a commentary *Ratnaśrī* on Daṇḍin's *Kāvyādarśa* (cf. *Ratnaśrī-ṭīkā* on KĀ 1.31) *gadyapadyayor vikāraḥ gadyapadyamayī miśrā campūr ity apekṣya strītvam / yad āha campūriti / campūr nāma vidyāt / ... sā ca jātakamālā damayantyādi /*

The ĀJMṭ records the ĀJM as a *campūkāvya* (ĀJMṭ, 1b7). *campūnāmadheyaṃ yathoktaṃ śrīdaṇḍinā //*

The *Ratnaśrī* commentary on Daṇḍin's Kāvyādarśa was composed by the Buddhist scholar Ratnaśrījñāna in 937 AD as it has been determined by Anantalal Thakur who edited the text. The ĀJMṭ is an anonymous commentary in Sanskrit available yet in incomplete form on the ĀJM. The date of its composition as determined by the present author was sometimes in the 14th cent. AD.

In modern times although the *campūkāvya* or the matter whether or not the *Jātakamālā* of Āryaśūra is a nice specimen of *campū-kāvya* has not been discussed at all, or only with some neglect or scepticism by the early or even some late or contemporary authors of works on history of Sanskirt literature like F. Adelung (1830), A. Weber (1852,, 1876), M. Mueller (1859), L. Von Schroeder (1887), A. A. Macdonell (1905), H. Oldenberg (1903), M. Winternitz (1909-1922), A. B. Keith (1920), H. Von Glasenapp, M. Krishnamachariar, S. K. De, S. Lienhard, K. Karishnachaitanya and others. A. K. Warder (1972, 1974) was the first to point out the matter and sum up how the poetologists Bhāmaha, Daṇḍin, Ratnaśrījñāna and Bhoja treat the literary type or form called *campū*. (cf. A. K. Warder: *Indian Kāvya Literature*, vol. I, pp. 186 ff. and vol. II, pp. 247 ff). However, the matter is now fully established and substantiated with

documentary evidence by the present author who illustrated all aspects of it. (cf. R. Basu: *Eine literatur-kritische Studie zu Ārya-śūra's Jātakamālā*, pp. 90-99).

Following and accepting the indications of M. Hahn this is further to add that *Jātakamālās* were composed as a special type of 'narrative *kāvya*' in *campū* form bearing the word *mālā*. A comparable example would be the so called *dūtakāvyas* written and entitled in the model of Kālidāsa's *Meghadūta*, which belong to the form and category of *khaṇḍakāvya* according to the nomenclature of Sanskrit poetological concept. That being contentually *jātaka* or *jātibandha* does not stand in the way of their being a particular form of creative literature (in our case *kāvya*) is evidenced by the unambiguous statement of the ĀJMṭ (1b8-9) — *athavā jātibandha evāyaṃ yathā tathāgatena jātakākhyo dharmo deśitas tathaivānu-vādāt.*

ĀJM = Āryaśūra's *Jātakamālā*.

ĀJMT = Tibetan translation of ĀJM available in Tenjur.

ĀJMṭ = *Jātakamālāṭīkā* on ĀJM.

KĀ = Kāvyādarśa

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ABHIÑÑĀ : PALI TERM

Dr. S. C. Sarkar

The Pali term Abhiññā has a specific use in literature and lexicographies. The Sanskrit equivalent is a verbal noun, Abhijñā, from the root √jña (to know) with prefix 'abhi'. The meaning of the word in English is 'higher or supernatural knowledge', or supernatural faculties which has been partially explained in the Abhiññā-niddesa of the Abhidhammāvatāra by Buddhadatta, the great commentator of the pali texts (p 104-107 P.T.S.) The Sanskrit word Abhijñā simply means - to recognise to perceive, to know, to remember. (Aṣṭādhyā yī Sūtra iii. 2. 112). The last one is found to be used aptly in Abhijñāna-Śakuntalam of the illustrious poet kalidasa. Abhijñā is really the normal state of consciousness in which takes place most of our thinking, planning and reasoning when a particular knowledge Jñāna or ñāṇa arises of some particular thing or topic, it developes by and by the saññā (perceptive knowledge) and Viññāṇa or Vijñā na (conscious awareness). But when the intutive knowledge of insight (abhiññā) arises it has nothing to do with the perceptive and formative types of thought. Perception (Saññā) even leading to awareness (viññāna) only gives an idea of the things look like and it in course of follow up gives rise to consciousness by ideation or mental formation (Saṅkhāra, skt. Saṃskārā). Abhiññā, on the contrary is different from the earlier ones. It is beyond ideation, causality, logical-reasoning and fully psychic. It does not hold before us the knowledge of composites but only it is insight to the nature. 'It consists ultimately in seeing things as they are yathābhūtam, and that is realisation' (Encyclopaedia of Buddhism, A-Aca,p 97).

This realisation is resulted through various processes of meditation and moral practices like Samādhi (concentration of thought) i.e., one pointedness of mind (cittassekaggatā) which is better known as sammā-samādhi, attained through various grades viz.pari-kamma-Samādhi (preparatory concentration), upacāra-samādhi (neighbourhood concentration) and appanā-samādhi (attainment concentration) that concentration which is present during the absorption. Visuddhimagga describes it in detail and shows how it leads to Samatha (peace of mind) which is again subject to

jhānas (meditations) and satipaṭṭhānas (intensive alertness or watchfulness through a purified receptivity). The sati (mindfulness) culminates into abhiññā (insight) which an Enlightened One possesses with attaintment of Nibbāna or holy state. So abhiññā is a rare virtue of an arhant. It is the super natural power recognised by the average people but for the possessor of this insight (abhiññā) developes it in the courses of higher uplift of mental or psychic forces. This intuitive power is not the highest goal, but it leads to the deliverance of emancipation (nilbbāna).

Both the pali canonical and non-canonical texts have references to the nature and enumeration of abhiññā. Of the non-canonical texts, the Visuddhimagga of Buddhaghosa, embodies a chapter on Abhiññā-kathā discourse on abhiññā (Visuddhimmagga, 37, 12). The Abhidhammāvatāra deals with abhiñña in Abhiñña-niddesa (Abhidhammāvatarā, 104-107)— it is a chapter on the exposition of the five supernatural faculties (cf. also Visuddhimagga 407-435). The canonical texts are also replete with the description of abhiññā. The Dīghanikāya, Saṃyuttanikāya, Vinayapiṭaka, Aṅguttaranikāya discuss this under the various iddhi-vidhā. In earlier pali and Buddhist texts abhiññā is enumerated as six. Har Dayal in his 'The Bodhisattva Doctrine of the Buddhist Sanskrit Literature' (p.108 ff) has furnished some accounts on the process of growth of the formula of abhijñā (abhiññā). The Mahāvastu (I.228-29) in the chapter of enlightenment and in the first Avalokita sūtra, Mhv II 283-4, also gives us some ideas of the abhiññā or Supernatural power.

Abhiññā i.e. higher power or supernatural faculties are broadly six in number: Chaḷabhiññā which consists of five mundane (lokiya) power attainable through the utmost perfection in mental concentration (samādhi) and one supra mundane (lokuttara) power achieved through insight (vipassanā) i.e. by extinguishing all impurities and cankers (āsavakkhaya) which is only possible on realising the state of Holiness or Arhatship.

The fivefold lokiya (mundane) powers are : i) Iddhi-vidhā (magical powers), ii) Dibba-sotaṃ (divine ear), iii) Dibba-cakkhu (divine eye), iv) Paracittavijānanāor ceto pariyāya-ñāṇa (knowing of other people's mind, v) Pubba-nivāsanussati (rememberance or the power of knowing of earlier existences)—cf. Abhidhamma-tthasaṅgaha JPTS 43, Vibhaṅga, 334, under ñāṇavatthūni. The sixth

one is āsavānaṃ kkhayañāṇaṃ is the most vital thing as the extinction of the canker enables one to be united with the deliverance of mind. It is the deliverance through wisdom.

The Abhiññā Sutta (Aṅguttaranikāya II, 246) describes how the intutive knowledge (abhiññā) helps us to eradicate avijjā (ignorance) and craving (taṇhā) i.e. desire for rebirth (bhava-taṇhā). It is abhiññā or intutive knowledge which serves to culture and reach the tranquility of mind i.e. Samatha and Vipassanā—pacified state and insight. Samatha-vipassanā in a composite form leads to the path of wisdom. The Abhiññā-vagga of the same nikāya (Aṅguttara II, 246-253) in ten suttas narrate the power of abhiññā.

In the lokiya Abhiññā the iddhipadā (magical power) is of great importance. In fact this power had been used by many of the gurus or titthiyas (heretical teachers), to convert people to their beliefs. Even the Buddha used it to convert lady actress kuvalayā (Avadāna Śatakam, story no. 75). To convert her Buddha used his his ṛddhi (iddhi) at Sāvatthī. It is the magical powers of becoming manifold and after being manifested in many turning back to single form. It is the power of passing through walls and mountains, floating and moving in the air, walking on water, touching the moon etc. (cf. So sace ākaṅkhati, aneka-vihitaṃ iddhividham paccanubhaveyya : eko pi hutvā bahudhā assaṃ, bahudhā bhutvā eko assaṃ, Aṅguttara III, eko pi hutvā bahudhā hoti, bahudhā pi hutvā eko hoti – āvibhāvam tirokuḍḍaṃ tiropākāraṃ tiropabbataṃ āssajjamāno gacchati seyyathāpi ākāse ... Saṃyuttanikāya, V 255 foll).

The second type of abhiññā is the faculty or capacity of hearing things beyond this world also (dibbāya sotadhātuyā atikkantā manussakāyā ubho sadde suṇāti, dibbe ca manusse ca ye dūre santike vā ti, SV, 255 foll). It is called dibbasota dhātu as with human limitation of the faculty of hearing it is impossible to listen to things beyond its control. An Arhant or Buddha with his celestial ears hears sounds both heavenly and human, far and near. 'It is known as celestial or divine, as it is a sensivity to perceive sounds, consistent with the refined nature of deities acquired by them through their good karma'. (Vism. xiii, ξ 2, p. 343). It may be aptly translated as clair audience.

The third type of abhiññā is the paracitta-vijñāna or paracitta-ñāṇam. He knows the minds of others by penetrating their minds

with his own mind. He can study every state of mind like greedy mind, hating mind, non-hating mind, deluded and not deluded mind, the freed mind and the unfreed mind. Such intuitive knowledge be equated with thought-reading, for it is the power of knowing the thoughts of others with his own mind he encompasses and knows the thoughts of other beings or persons (parasāttānaṃ parapuggalā naṃ cetasā ceto paricca parijānāti, Visuddhimagga, xiii ξ8.P.344. Buddhaghosa explains in detail the procedure of this mental attainments in various states of mind like joyousness (somanassaṃ) and bleakness (domanassaṃ).

The fourth type of Abhiññā is dibba-cakkhu, i.e. the divine vision or eyes. The possession of this purified insight helps one to see beings vanishing and reappearing according to their resultant kamma or deed (yathā kammūpage satte pajānāti). Thus it is possible to see how and why a being takes rebirth either in hell or in heaven and its subsequent enjoyment either blissful or sorrowness. This intuitive knowledge is due to the purification of views (diṭṭhi).

The fifth and the last of the lokiya abhiññā is pubbe nivāsā nussati i.e. recollecting one's earlier births. This super normal faculty or power aids to know his former existences which he has undergone in many an aeon of progression (saṃvaṭṭakappa) and many an aeon of destruction (vivaṭṭakappa). This power enables one to recall one's name, clan, caste, sufferings and happiness enjoyed in different existences. This supernatural power was also possessed by the heretics who appeared at the time of the Buddha. One with his faculty can remember one birth, two births ... and even upto hundred and thousand births (evam bhāvitesu ... kho bhikkhu .. pubbenivā sam anussati.... seyyathīdam ekam pi jātim dve pi jatiyo.. tisso ... pañca jātisahassaṃ ... amutrasmiṃ nāṃa evaṃ gotto ... evaṃ āyupariyanto, Samyutta V 264 ff). the whole of the Jātaka literature is therefore, the reflection on the pubbanivasānussati. The first iddhipāda also has some varities which are elaborately discussed in the Pali texts like Visuddhimagga, Paramatthamañjusā & Vibhaṅga. To name some of them are : Adhiṭṭhāna-iddhi, success by resolve; Vikubbana-iddhi i.e. faculty of transforming one's body into some other form; Manomaya-iddhi-the power of creating phenomena produced by the mind in resolution; Ñāṇa-vipphāra iddhi-the power of radiating through knowledge (Nāṇa); Samādhi-vipassanā-iddhi-the

power of radiating through concentration; Ariya-iddhi the power of noble one and the like.

The first Abhiññā i.e. the iddhipādas are however, not always conducive to highest realisation and sometimes on the contrary they put hindrances to attain perfection. The pali Vinaya text, therefore, specifically makes injunction 'na bhikkhave gihīnaṃ uttarimanussadhammaṃ iddhi-pāṭhāriyaṃ dassetabbaṃ, yo dasseyya āpatti dukkaṭassa. Vin II, 112 . Therefore the bhikkhus are forbidden by Buddha not to make use of the iddhis-supernormal powers. One entailing to it will incur the Dukkaṭa offence. The baneful effect for excersing the power has been well illustrated iṇ the Dvārakathā of Attahasālinī text. The Buddhist disciples and bhikkhus are, therefore, warned against seeking to develop powers as an end in itself. The classic example of it is the ruin of Devadatta who having acquired this psychic power lost the magic 'touch' as he did not control himself and used it maliciously for his own gain only.

The sixth abhiññā, i.e. the extinction of all cankers is the means to the deliverance of mind in this very life and through his wisdom understands and realises threefold knowledge (Te vijjā). The āsavakkhaya-ñāṇa i.e. the knowledge of extinction of all mental impurities is virtually a knowledge of insight (abhiññā). It crosses the limitation, of supernormal and turns to a supernatural state. All human frailties are overcome through this sixth type of abhiññā. Āsava or impurities is fourfold : Kamāsava (impurities in sensual pleasure); Bhavāsava (desire for rebirth); Diṭṭhāsava (impurities due to speculative views of the worldly things or subjects of thought) and Avijjāsava (impurities lying in the ignorance).

The destruction of those intoxicants leads one to the highest perfection or the holy state of Arhatship or nibbāna which is the acme of supramundane path (lokuttara magga). The pali texts explain the state of this abhiññā in the following lines–āsavānaṃ khayā anāsavaṃ cetovimuttiṃ diṭṭhe va dhamme sayam abhiññā sacchikatvā upasampajja viharati (D III 281, A III, 19). Āsavakhayañāṇā is the spiritual intuitive knowledge which directs and enable to know the reality of the pañcūpadānakkhandha and thus abandoning ignorance and bhava-taṇhā (craving for rebirth) it places one to the state of samatha and vipasannā (control and insight). It ultimately tends to realisation of wisdom (paññā) and

deliverance (vimutti). So from the above it is evident that āsava-kkhayañāṇa being a lokuttara insight (abhiññā) is above all the abhiññās (direct knowledge insight).

Abberviations :

Vin = Vinayapiṭaka (P.T.S. Edition)

A = Aṅguttaranikāya (P.T.S. Ed.)

M = Majjhimanikāya (Do)

D = Dīghanikāya (Do)

S = Saṃyuttanikāya (Do)

J.P.T.S. = Journal of the Pali Text Society

P.T.S. = Pali Text Society

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PRĀKṚAT WORDS IN THE CLASSICAL SANSKRIT LITERATURE

Dr. Suchitra Ray

"The Word prākrit is seldom used in early Sanskrit in the sense of a language. Its real meaning is 'original' 'natural' 'normal', and it has been used in this sense in the vedic literature in the Prātiś ā khyas and the Śrautasūtras and also in Patañjali's Mahābhāṣya. The word Prākritamānuṣa is used in the sense of 'an ordinary man"[1].

In the vedic age the language of the common people was called ārṣa apabhraṁśa. This language is the source of Prākrit (Pkt.) Apabhraṁśa, Hemchandra (HC.) a prominent Prākrit grammarian belonging to the western school says 'Prakritiḥ Saṁskṛtam tatra bhabaṁtata āgataṁ vā prākṛtam. According to HC. Skt. (Sanskrit) is the source of Pkt. and it has come from Skt.

"But there is another view as held by Pischel where the prākrit is derived as 'coming from nature without any special instruction, i.e., the folk language. But it is impossible for us to decide in what way the prākrit language grew.

Sir George Grierson divides Prākrit into three stages, first, the primary Prākrt, from which the vedic language and Sanskrit were derived; second, secondary Prākṛt, consisting of Pāli, the prākrts of the grammarians and literature and Apabhraṁśas; the third, Prākṛt consists of the modern vernaculars."[2]

Bākpatirāja in a verse of his Prākrt epic Gauḍavaho expressed his opinion about Prākṛt.

Saalāo imaṁ vāā visanti ettoa ṇenti vāāo I

enti samudra cia ṇenti sāarāoccia jalāiṁ II (93)

[Sakalā imaṁ vāco viśanti itaśca niryanti vācaḥ I

āgacchanti samudramiva nirgaccanti sāgarādiva jalāni 11]

The gist of the meaning of this verse is that all speeches enter into Pkt. and they have come from Pkt. In what way the Prākrit language grew is still unknown.

Whatever be the fact and whoever (Skt. or Pkt.) be the prior one it is undeniable that Skt is influenced by Pkt, beginning from the

vedic age. The topic is vast. There is no scope of elaborate discussion in this short treatise.

If we deeply observe the classical Skt. literature we can find that innumerable Pkt. words are comprehended to Skt. Great poets like Kālidāsa (4th cent A.D.) Bhavabhūti (4th - 8th cent A.D.) adopted many such words in their creations. A few such forms are given below for discussion.

In the sense of 'hoof of an animal' (Skt. śapha) we get both the words 'Kṣur' and 'Khur' in Skt. There is no doubt that Skt. Kṣur becomes Khur in Pkt. Kṣa becomes hša in the Avestā and kkha in Pkt. This Pkt. kkha comes by assimilation (Pischel Sec. 319; HC. 2,3; Vr 3.29). Initially conjunct group is not allowed in Pkt. So kkha becomes kha. Thus we get **'khur'** in pkt. It can not be justified that these different words (etymologically almost identical) bearing the same meaṇing came into view at the same time in a same language.

If we attentively go through the epics of Kālidāsa we find that Kālidāsa used the word **khur** "tasyāḥ, Khur-nyās- pavitra pāṁśum" (Raghuvaṁśam 2,2, 1.85). Even Manu used the word **Khur** in his Manusmṛti (2nd century B.C. to 2nd century A.D.).

"nāvinītair vrajeddhuryair na ca kṣudvyādhipīḍitaiḥ." 1
na bhinnaś ṛṅgākṣikhurairna vāladhivirūpitaiḥ. 11 (Manusmrti 4.67).

Kṣur & **khur** both these words are used in the Skt. literature bearing the sense of an instrument for shaving. gokṣur & gokhur are applied in the śabdaratnābalī. Lexicographer like M. Monier William has adopted khura as Skt. word in his lexicon. [Khur (= √ Kshur, chur), C1.6 P⁰. rati, to cut, cut up, break in pieces. Dhātup. xxviii, 52; to scratch, ib. khura, as, m.a hoof, horse's hoof, for (kshura[1]) a razor.]' Turner adopted the word in his dictionary. [Ksurd[1] - m.'razor' R.V, sharp barb of arrow R, ⁰ri-f, 'knife, dagger' lex, ⁰rikā-f. Rājat. (√ Kṣur).][3]

It is well known that **priyāl** is a Skt. word. Skt. Priyāl becomes piyāl in pkt. But Skt. has also recognised piyāl.

Kālidāsa has written - 'mṛgāḥ. piyāla - druma mañjarīṇām' (Kumā rsambhavam, 3.31). It may be surmised that Skt. **priyasāl** leades to the words **priyāl** and **piyāl** respectively. [Piyāla, m. (for priyāla q.v.) the tree Buchanania latifolia (in Bengali commonly called piyāl); n. its fruit, MBH; Hariv; R- bīja, n, the seed of the piyal tree, R, - majjā, f. the marrow of the piyal tree ib.][4]

Skt. gaṇḍa becomes galla in Pkt. In later period this galla becomes gāla in Bengali. This galla is inserted in Skt. The word galla is applied by Bhavabhūti in his literary work. "Pātāla pratimalla galla vivaro prakṣipta saptārṇavam" - Mālatī Mādhavam 5.22.

The author of the kāvyaprakāś has referred to this word **galla** as a prākrt word in the 7th ullāsa of his composition. In the kāvyālaṁkāra sūtra (2.1.7) Vāmana has referred to the same thing. The opinion of Monier William is quoted here. [galla, m. (fr. gaṇḍa) the cheek, kāśikh viii, 59; vīrac. viii, 67, saṅg P; aja gallikā - cāturī, f. a small round pillow to put underneath the cheek.[5]

Skt. mārṣa (√ mṛṣ) becomes māriṣa or māriṣa in Pkt. by anaptyxis. But both the words are applied in different Skt. treatises. It is interesting to note that this māriṣa is more applied in Skt. than **mārṣa.** 'sāhityārṇavakarṇadhār' Viśwanāth, a well-known scholar in Pkt. Who is called 'Aṣṭādasabhāṣāvāravilāsinibhujaṅga' used the word **māriṣa.** But Bharata, the author of the nattaśāstra used **mārṣa** (= mārṣa). Amarsinha referred to only māriṣa in his Amarkoṣa. But Hc. referred to both the words **mārṣa** & **māriṣa.**

Though OIA (Sanskrit) Language was rich it became more and more enriched by the insertion of the different Pkt (M.I.A) words. But it is quite unknown when these words stealthily crept in the skt. language and infiltrated in it as well. If the source of these words is known, a new avenue will be open to us.

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Paper

1. Shastri Vidhuśekhar - Sanskrite Prākrit Prabhāv.

CONCEPT OF ALAṂKĀRA

From the view point of Kuntaka

Chandreyi Mukhopadhyay

Kuntaka is undoubtedly, a brilliant star in the galaxy of Sanskrit literary critics who keeps himself away from the so-called orthodox schools of sanskrit literary criticism. Coming after Ānandavardhana he is well acquainted and greatly influenced by the doctrine of *dhvani.* But not being fully satisfied with this doctrine, where the ultimate supremacy enjoyes the *rasadhvani* alone, he seeks to propagate a new theory of *Vakrokti.* Endowed with new sparks of thought he ventures to establish this new theory and tries to unvail the mistry of poetic creation keeping in view the manifold activities of poetic imagination. We find in him an effort to synthesise the viewpoints of *alaṃkāra* school of the ancients and the *dhvani* doctrine of learned *Ānandavardhana.* In this article a humble attempt has been made to present the concept of *alaṃkāra* as furnished by Kuntaka and also to what extent he shares the viewpoints of his predecessors in his speculations.

The concept of *alaṃkāra* has diversified career. The significance of the term *alaṃkāra* differs sometimes from critic to critic. At the very outset it appears that *alaṃkāra,* according to Bhāmaha, is a genetic term for poetic figures based on word and meaning. Bhāmaha, the earliest exponant of *alaṃkāra* school proclaims that the combination of word and sense forms the body of poetry[1]. This combination of word and sense in the view of Bhāmaha should be adorned by these two kinds of poetic figures. Without such adornment, the poetry would not appear charming just like the face of a graceful lady without decoration[2]. By a close scrutiny of different statements made by Bhāmaha it seems that Bhāmaha's concept of *alaṃkāra* was not restricted to the poetic figures only, but it signifies some deeper ideas than that of the so-called figures only. In support of such assumption we may refer to the following observations of Bhāmaha. Bhāmaha identifies *vakrokti* with *atiśayokti* and remarks that this *vakrokti* stands at the root of all *alaṃkāras*[3]. Moreover, in different contexts he clearly states that it is the basic principle of all

poetic creation[4], it also distinguishes poetic expression from ordinary expression. All these, according to our humble opinion indicate that Bhāmaha has in his mind a greater connotation of *alaṃkāra* surpassing the mere field of poetic figures.

The concept of *alaṃkāra* as revealed in the *Kāvyādarśa* of *Daṇḍin* is undoubtedly an elastic one. *Alaṃkāras*, in the opinion of Daṇḍin, are the atributes which cause beauty to poetry. He includes both the so-called *guṇas* and *alaṃkāras* in the realm of *alaṃkāra* with the only distinction that the formers are *asādhāraṇa alaṃkāras* i.e., exclusively belonging to the *vaidarbha mārga* and the latters are *sādhāraṇa alaṃkāras* i.e., belonging to both the *mārgas* i.e., *vaidarbha* and *gauḍa*.[5] The concept of *alṃkāra* in the poetic theory of Daṇḍin is still more greater than whatever has been stated. From his definition of *bhāvika alaṃkāra*[6] and a clear statement in the verse No. 2/367,[7] it is evident that Daṇḍin has included besides *guṇas* and *alaṃkāras* also *rasas, bhāvas, sandhis, sandhyaṅgas, vṛttis, vṛttyaṅgas* and *lakṣaṇas* etc. in the wide scope of *alaṃkāra*. Professor Raghavan has rightly observed — "to Daṇḍin *Guṇas, Rasas, Sandhyaṅga, Vṛttyaṅga, Lakṣṇa* — all are *alaṃkāra*. Apart from the word poetry, there is only one word for Daṇḍin, namely *Alaṃkāra*.[8]"

Vāmana also has wide concept of *alaṃkāra*. At the beginning of his treatise, *Kāvyālaṃkārasūtravṛtti*, Vāmana states that poetry is acceptable on account of *alaṃkāra*.[9] In the next *sūtra*, he defines *alaṃkāra* as the wholesome beauty of a poetic creation.[10] Such beauty, according to Vāmana can be achieved through the avoidance of *doṣas* and proper employment of *guṇas* and *alaṃkāras*.[11] He, however, accepts also the specific idea of *alaṃkāra* i.e. the sense of poetic figures through the instrumental derivation of the term.[12]

In the theoretical speculation of Kuntaka the same tradition can apparently be traced in respect of the concept of *alaṃkāra*. Kuntaka considers poetry as a unique combination of embellished word and meaning arising out of the creative imagination of the poet and pleasing the men of literary test.[13] In this way the poetic expression is distinguished from ordinary expression and from the ways of expressive media of *śāstras* and the like. He also states that poetry consists in ornamentation[14] and indicates, thereby, that the

undivided whole of the embellished and the embellishment comprises poetry.

All these clearly point out that Kuntaka identifies alaṃkāra with vakrokti and thinks it as essential factor in poetry. This viewpoint has inspired some scholars to assume that Kuntaka's vakrokti theory is nothing but an extension of the alaṃkāra theory of the ancient rhetoricians like Bhāmaha and others.[15] But such assumption in our humble opinion, is not fully correct in-as-much as the alaṃkāra or vakrokti theory of Kuntaka possesses a greater significance than the alaṃkāra theory of the ancients. Kuntaka's theory incorporates within its orbit all the elements formulated by these ancients and by the neo-theoreticians like dhvanikāra and others. The term alaṃkāra in the doctrine of Kuntaka, includes the figures of speech, the poetic excellences, the literary styles and different types of suggested ideas if they are properly presented by the functioning of the poetic genius. In the vṛtti of 2nd kārikā, chapter I, he himself states that the word alaṃkāra primarily denotes adornments of body, like bracelets; inasmuch as they beautify the body. Secondarily, it is used to signify the poetic figures like simile etc. in a metaphorical sense. In the same way the meaning can also be extended to mean the poetic excellences and other charming factors of a poetic creation. Such a metaphorical meaning can be accepted due to the fact that all these poetic figures and excellences etc. cause beauty to the poetry. On the basis of further extension of the meaning the word, alaṃkāra can be applied to a work where such discussions take place i.e. a treatise on poetics.[16]

Kuntaka with his real appriciative aptitude has rightly brought out the infinite nature of the creative faculty of the poet. But he has classified it into six varieties. It may exhibit in the arrangement of letters which is (than) known as *varṇavinyāsavakratā*. It may appear in the base and termination of the word which is (then) designated as *padapūrvārdhavakratā* and *padaparārdhavakratā* respectively. It may also occur in a sentence, in a particular topic and in a whole composition which is (then) designated as *vākyavakratā*, *prakaraṇavakratā* and prabandhavakratā respectively. Of these six varieties the varṇavinyāsavakratā comprises the *śabdālaṃkāras*, *guṇas*, *mārgas* and the *vṛttis* like *upanāgarikā* and others[17]. The *arthālaṃkāras* are included in the vākyavakratā[18].

All the suggestive elements inclussive of the sentiment can be traced in the *paryāyavakratā, upacāravakratā,* sub-varieties of *padapūrvārdhavakratā, prakaraṇavakratā* and *prabandhavakratā.* Kuntaka with his deep in-sight into poetic beauty has properly visualised the manifold creative activities of the poetic genius. As a critic of independent spirit he has extended his liberal attitude to appreciate all kinds of poetic creation emerging out of the poetic imagination irrespective of the fact that whether the inner charmingness created by any of the suggested senses or the external beauty produced by poetic figures, gravity of narration and such other features is the focus of attraction.

It has already been stated that according to Kuntaka the undivided entity of the embellished and the embellishment constitute poetry. Therefore, it follows naturally that the relation between poetry i.e. embellished and *alaṃkāra* i.e. embellisment has an organic relation and not extremeous. This point has been hinted by our author in different contexts. Explaning the poetic process through which a poetry manifests Kuntaka opines that at first a subject in its abstruct form flashes forth before the poetic genius and then by his extraordinary faculty of creation being suitably embellished and refined assumes the form of poetry.[19] Defining *sukumāra mārga* Kuntaka opines that in this *mārga* even the slightest amount of poetic beauty rendered by the artistic expression like figure of spech is entirely due to imaginative factulty of the poet. It never appears to be externally or artificially imposed.[20] It has been stated in course of discussion on *vicitra mārga,* where brilliance of the poetic figures are abundantly noticed, *Vakratā,* which is the source of all poetic figures, shines forth from within in respect of word and sense from the first manifestation of creative genius.[21] Therefore, in the *vicitra mārga* also all the poetic figures take shape simultaneously with poetic mode of expression. Thus, in the poetic philosophy of Kuntaka it appears unjustified to think that the poetry is composed first and then it is adorned with the *alaṃkāras.*

The view that poetry is ultimately an inseparable entity owes its origion to the speculations of the learned Dhvanikāra who considers that the true poetic figure is organically related to poetic art. Only that, he remarks, is acceptable as a poetic figure in the doctrine of dhvani whose employment is rendured possible just by the emotional

outburst of the poet and which does not require any extra effort on his part[22]. Therefore, in the doctrine of *dhvani* also the poetic figures are inseparably related with the poetic creation and they cannot be regarded as mere external appendages. Kuntaka's outlook seems to be quite in harmony with that of Dhvanikāra in admitting the fact that the feeling, in the process of expressing its ownself, introduces the poetic figures of its own accord. As a result of which the poetic figures become an inseparable part of the poetic texture itself. From this assertation of Kuntaka it may perhaps be guessed that the feeling of the poet constitutes the main spring in the creation of poetry while all other poetic elements go simply to help the poetic feeling for its proper manifestation. All these speculations signify the oneness of poetic creation which is beyond analysis. The western critic Abercrombie also remarks. — 'Poetry does not consist of separable qualities, if it exists at all, it exists as an indivisible whole.[23] Regarding the relation between poetry and its embellishment Croce also holds the same view. He opines "one can ask oneself how an ornament can be joined to expression. Externally? In that case it must always remain separate. Internally? In that case, either it does not assist expression and mars it, or it does form part of it and is not ornament, but a constituent element of expression, indistinguishable from the whole."[24]

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3. सैषा सर्वैव वक्तोक्तिरनयार्थो विभाव्यते।
   यत्नोऽस्यां कविना कार्य्यः कोऽलंकारोऽनया विना॥ Ibid 2/85.

4. After classifying the poetry into different varieties Kuntaka states :—
   युक्तं वक्रस्वभावोक्त्या सर्वमेवैतदिष्यते॥ Ibid 1/30.

   Refuting the claim of वैदर्भ and गौड़ीय as two distinct categories of literary composition Bhāmaha remarks – वक्राभिधेय-शव्दोक्तिरिष्टावाचामलंकृतिः Ibid 1/36.

5. काव्यशोभाकरान् धर्मानलंकारान् प्रचक्षते।
काश्चिन् मार्गविभागार्थमुक्ताः प्रागप्यलंक्रियाः।
साधारणमलंकारजातन्यत् प्रदर्श्यते।।
Kāvyādarśa of Daṇḍin 2/1 ab and 3

Comment of Taruṇavācaspati on Kārikā. 1/3 :—

पूर्व श्लेषादयो दशगुणा इत्युक्तम्। कथं ते अलंकारा उच्यन्त इति चेत्। शोभाकरत्वं हि अलंकारलक्षणम् ....। गुणा अलंकारा एव इति आचार्य्यः। ततः श्लेषादयो गुणात्मकालंकाराः पूर्व मार्गप्रभेदप्रदर्शनाय उक्ता इदानीन्तु मार्गसाधारणा अलंकारा उच्यन्ते।

6. तद्भाविकमिति प्राहुः प्रबन्धविषयं गुणम्।
भावः कवेरभिप्रायः काव्येष्वासिद्धि संस्थितः। Ibid 2/364.

7. यच्च सन्ध्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे।
व्यावर्णितमिदं चेष्टमलंकारतयैव नः।। Ibid 2/367.

8. Studies on Some Concepts of the Alaṃkāraśāstra p-156.

9. काव्यं ग्राह्यमलंकारात्– Kāvyālaṃkārasūtravṛtti of Ācārya Vāmana (The Kashi Sanskrit Series 209) 1/1/1.

10. सौन्दर्य्यमलंकारः। Ibid 1/1/2

11. स दोषगुणालंकारहानादानाभ्याम्। Ibid 1/1/3.

12. अलंकृतिरलंकारः। करणव्यूत्पत्या पुनरलंकारशव्दोऽयमुपमादिषु वर्तते। Ibid वृत्ति on 1/1/2.

13. शब्दार्थौ सहितौ वक्रकविव्यापारशालिनि।
बन्धे व्यवस्थितौ काव्यं तद्विदाह्लादकारिणि।। 1/7 (The Vakroktijīvita edited by S. K. De 1961)

14. सालकंारस्य काव्यता Ibid 1/6d.

15. a) The Vakrokti-system of Kuntaka may properly be regarded as an off-shoot of the older Alaṃkāra system. S.K. De, Sanskrit Poetics Voll. II, P-187. fn. 14.

b) Theoretically Kuntaka's view could be considered as an extension of Bhāmaha's alaṃkāra theory. Outlines of Sanskıt Poetics. G. Vijayavardhana p. 127

16. अलंकारशब्दः शरीरस्य शोभातिशयकारित्वान्मुख्यतया कटकादिषु वर्तते तत्कारित्वसामान्यादुपचारादुपमादिषु, तद्वदेव च तत्सदृशेषु गुणादिषु तथैव च तदभिधायिनि ग्रन्थे। Vakroktijīvita, vṛtti on kārikā 1/2, p. 3.

17. वर्णच्छायानुसारेण गुणमार्गानुवर्तिनी।
वृत्तिवैचित्र्ययुक्तेति सैव प्रोक्ता चिरन्तनैः।। V. J. 2/5.

18. वाक्यस्य वक्रभावोऽन्यो भिद्यते यः सहस्रधा।
यत्रालंकारवर्गोऽसौ सर्वोऽप्यन्तर्भविष्यति।। Ibid 1/20.

19. प्रथमं य प्रतिभाप्रतिभासमानमघटितपाषाणशकलकल्पमणिप्रख्यमेव वस्तु विदग्धकविविरचित-वक्रवाक्योपारूढं शाणोल्लीढमणिमनोहरतया तद्विदाह्लादकारिकाव्यत्वमधिरोहति। Ibid P. 9.

20. तत्सर्वमलंकारादि प्रतिभोद्भवं कविशक्तिसमुल्लसितमेव, न पुनराहार्य्यं यथाकथञ्चित् प्रयत्नेन निष्पाद्यम्। p. 48.

21. प्रतिभाप्रथमोद्भेदसमये यत्र वक्रता।
शब्दाभिधेययोरन्तः स्फुरतीव विभाव्यते।। 1/34.

22. रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत्।
अपृथग्यत्ननिर्वर्त्यः सोऽलंकारो ध्वनौ मतः।। ध्वन्यालोकः २/१६

23. The Idea of Great Poetry. p. 17.

24. Aesthetic, ch. ix. p. 113.

SOME ASPECTS OF STUDY OF MANUSCRIPTS

Mira Roy

The present paper highlights two aspects of study of Mss. in two parts :

i) Physical traits of Mss, and ii) Writing material.

I

Physical traits of Mss.

The tradition of writing Mss. started extensively from a period not earlier than c. 11th Cent. A. D. Reduction to writing from oral transmission was dependent upon four fold agencies : The recitor, the reviser or redactor, the exemplar (i.e. the copy from which copying is done) and the scribes or copyists. Transmission from oral to documental is found to have brought several changes into the textual body under different circumstances. This resulted to the development of several physical traits in the Mss. and specify them as different kinds of texts.

Transmission from oral to documental was performed in two ways[1]

i) Licensed or protected transmission, i.e. text copied under the direction of the author or a representative of the author or the learned possesser of the exemplar, or at the instance of a royal patron employing true scholars to supervise the copying. These were the precautions against non-integrity of the text which might occur even during the life time of the author.

ii) Haphazard or unlicensed transmission, i.e. manuscripts copied by incompetent copyist without the help of exemplar. In this case it is very difficult to collect transcript of the Mss. from private collections. S. M. Katre states[2] : "One modern case may be cited with reference to the Dhavala, Jayadhavala, and Mahādhavala, the only authentic Mss. of which are preserved in the Jain pontifical seat at Mudibidri in South Kanara. It was only with infinite patience, diplomacy and huge expenditure that transcripts could be obtained after a long period". In a broad spectrum the epics and the Purāṇas

suffered much on account of local versions crept in the copy, during dissemination of knowledge through recitors.

The two above systems of transmission of text contributed to the development of the different traits in Mss.

Apart from these two major divisions Mss. with other characteristics compirse : (1) Original and revised of a text made by the author himself was subjected to several changes when the scribes or copyists started copying the two. The copyist had then two alternatives, acceptance of one and rejection of the other. The copyist used to incorporate the rejected reading on the margin or place them on the space between two lines. These additions in further transmission were totally ignored. These types of faults were detected by Bhandarkar in his edition of Bhavabhūti's Mālati-Mādhava and Todar Mall in his edition of Mahāvīracarita by the same author[3].

ii) Conflated (or blended) Mss. i.e. manuscripts contain the textual matter presented by crossing or intermixing contents or different copies available to the copyist with their own exemplars Since the crossing or intermixing was not done on any well established principles, the copy as Katre observes : "was therefore eclectic in a deleterious sense"[4].

iii) Mutilated, haphazard and without page marks—these were caused from ravages of time, the laxity, ignorance and speedy activity of the scribes.

iv) Mss. with textual differences on account of fresh line of transmission resulted from the translitaration of the exemplar into another script : This phenomenon is generally noticed when the copyists had proficiency in writing in two or more scripts. In such case a new tradition emerged on transliteration of exemplar yielding new streams of copying. Integrity of the autograph (i.e. original) was thus hampered.

v) Bi-lingual and bi-sciptal Mss. arising out of this traditional changes : These two traits in Mss. are mostly noticed in Mss. of late medieval and modern period.[5]

Acquaintance with all the physical traits of Mss. is necessary for the study of Mss. either for the preparation of catalogue or for editing a text.

II

Materials for writing of Mss.

Materials for writing form principal determinant factor in context of size of Mss. Plant in this respect occupies a prominent place as material for writing of Mss. Bark, bark or spathe (Khola) and leaf of selected plants were largely used for this purpose. Birch-bark, bark of aloe, bark or spathe of areca nut, palm-leaf, plantain-leaf and the plant known as Tereṭa-patra were very popular materials apart from paper particularly Tulaṭ-paper. Cotton is also found to have been used in some parts of India, like Karnataka where it was known as Kaḍita. Its use is mostly confined to writing of accounts.

Generally Mss. written on palm leaf, birch-bark and plantain-leaf are comparatively small sized (17.5 x 6.5 cm – 5.5. x 2.5 cm). The size is however a little big in cases of Tereṭa-patra (not identified) and the outer sheath of arecanut. Mss. written on Tulaṭ paper are of fairly large-sized. From an analysis of Mss. those belonging to 17th Cent. A. D. onwards are found to have been of big dimensions. Probably copyist's likings were much active here.[6]

Materials and their treatments before employing in writing of Mss. :—

Birch bark (bhūrjapatra)[7] :

The inner bark of **bhūrja (Baetula Bhojpatra)**, native of Himalaya formed the common writing medium throughout the nothern India. It was very thin and white and some of its varieties was spotted like deer and was prepared for writing by rubbing with oil and polishing. Writing was done over them with ink or a mineral solution (dhāturasa). The bark pieces square shaped were one ell in lenghth and one span in breadth.

The earliest birch-bark Ms of c. 3rd Cent. A.D. is Kharoṣṭhi Dhammapada found at Khotan. The famous Bower Ms. of 5th Cent. A.D. was written on birch bark. The bundle contains the medical text, Navanītaka.

Palm-leaf (Tāḍa-patra)[8] :

Palm-leaf was native of southern India. Three of its varieties; viz. Talipat palm, **Corypha umbraculifera,** Tarigach, **Borassus flabellifer** and Taliera, **Corypha eleta** were used as writing material. The former with broad leaves, which grows wild in Ceylon and on the Malabar coast and thence started cultivated in West Coast and East

Coast of Bengal. The Tarigach i.e. Borassus with a leaf of less width is a cultivated variety of the whole India excepting North and North-Western parts. The third veriety only grows in Bengal and Bihar and used for writing of Mss. occassionally because of too narrow structure of its leaves.

The leaves underwent several processes before used for writing purposes. These comprised : a) first drying of the leaflets; b) boiling or keeping stooped in water for sometimes; c) then drying again; d) cutting into required size and e) polishing with a smooth stone or a conch-shell. On some occasion the leaves were smeared with decoction of tamarind seed and dried.

Writing was done with ink all over India excepting in Orissa and Dravidian districts where letters were incised with a stilus and afterwards blackened with soot or charcoal.

The earliest plam leaf Mss. belonged to early christian era is discovered at Turfan, Central Asia, The Horiuzi (Japan) manuscript is believed to have been written in India in the 6th Cent. A.D.

Cotton Cloth[9] :

Cotton cloth was very rarely used for writing of books. Its use was mostly confined to writting of official documents, letters, etc. The Jains favoured this material for writting purposes. The Jaina work "Dharmavidhi" dated V.E. 1418 (= A.D. 1361-62) was a cotton cloth Ms.

Cloth was also processed before writing. This consisted of a) application of a thin layer of wheat or rice pulp on it, b) drying and c) polishing with a conch shell or stone. In another method prevalent in Mysore the treatment of cloth comprised a) blackening of cloth with tamarind seed pulp and charcoal powder and b) drying.

Writing was carried with chalk or steatite. Maṇḍalas and figures on cloth were made with powder of cereals and dyes also.

Paper :

Paper came late as material for writing of manuscript. Mss. written on paper are generally not older than the 13th cent. A.D. though sporadic evidences of paper Mss. of earlier date are available to us. The discovery of Sanskrit Mss. from Gilgit dated c. 6th Cent A.D. demonstrates the use of paper at least in Kashmir about this time. Further a paper Ms. of Śatapatha Brāhmaṇa from Jammu,

dated 1089 A.D. is recorded by Aurel Stein in his catalogue of Jammu Manuscripts.[10]

Paper as writing material was not acceptable to the Indian Pundits particularly in writing of religious texts. Obviously palm-leaf was used along with paper for about two three centuries after the coming of paper.

Ink :

Ink as writing accessory is no less important than the writing material. Durability of Mss. and clarity of the script was dependent upon ink. Black ink was mostly used. Red, copper-coloured and yellow inks were used for some specific purposes. Writing of Mss. using two types of ink (black and black and copper coloured inks) is also noticed. Religious texts and some other texts were bi-colour productions for imparting prominence to them.

Ingredients for the preparation of ink :

The formulae for preparation of ink mostly composed of varieties of plant products, goat-milk, charcoal of Madar (= arka), iron-powder apart from two principal substances, lamp black and gum. Among the plant substances mention may be made of bark of śimūl, lodhra, bud of jabā (china-rose), fruits of gāb, haritakī, āmalakī, bark of bābla, juice of dālim, bark of arjun, etc. These are the common substances.[11] Particular recipes are however found for preparation of writing on different materials.[12]

These are :—

i) **Ink for writing on birch bark** — Prepared from boiling of burnt husk powder and almond in cow's urine.

ii) **Ink for writing on palm leaf** — This type of ink was a compound of juice of Keśurte **(Verbesina scandens)** and boiled product of āltā(lac).

iii) **Ink for writing on paper** — The process of preparation consisted of infusion of roasted rice with lamp-black, adding of sugar and sometimes juice of Keśurte, then trituration in a mortar for seven days and occasionally mixing of acacia gum for a gloss to the ink. In late period an infusion of Emblic myrobalan prepared in an iron pot was mixed to this ink. But this infussion was injurious to the texture of paper and Persian Mss. written with such ink suffered much from the chemical actions of the metallic salt.

iv) **Coloured ink** — In the preparation of coloured ink the common base material was gum and then mixture of particular substance for particular colour : Vermillion for red, any green colour producing substance for green, and orpiment for yellow. The mixture used to be prepared with boiling water.

v) **Golden and silvery ink** — Powdered gold and silver were mixed with gum in boiling water to prepare golden and silvery ink respectively.

Instruments for writing :

Pen, stilus, pencil and brush were the four writing instruments for varieties of mediums of writing. The Indian names for pen were mostly associated with the material, cut after the manners of pen for writing in ink. Reeds, **Calamus rotang** where from the name Kalama became popular in all eastern languages; the rarely used indigenous Indian name was Iṣika, or Iṣikā, literally meaning pieces of reed, bamboo or wood, in form of pen were used where ink was used. Not only reeds, quill of raven and crow, peacock, pigeon and swan formed the other ink-instruments. These were particularly used where writing of small letters was concerned. Not only in India their applications as writing instrument was world-wide[13].

Stilus, Śalākā in Indian terminology, consisted of a handle having metallic tip. The Mānasollāsa, a work of 12th Cent. A.D. describes a stilus, named Tindu. It consisted of a brush handle, measuring the small finger in length with the tip measuring two aṅgulas, made of bamboo. To the tip of this handle, a copper nail (śaṅku), measuring two barley grains, one yava of its length being visible and the rest struck inside the handle, was fixed. Moti Chandra observes this stilus as used for scratching the design on palm leaf before it was smeared with lamp black as traced in manuscripts from South India[14].

Pencil (Varṇaka) was prepared from a compound of lamp black pounded with boiled rice. From this paste pencils were moulded in shape of new shoots. In another method pencil, called Kiṭṭaka-lekhanī is stated to have consisted of a mixture of cowdung, old powdered slag and water. It was made in a stone-mill and given the form a pencil, wick-shaped and made in different sizes of two, three or four inches[15]:

The use of brush (tulikā) was more for the purpose of drawing accompanied with writing contents in manuscript than ordinary writing. Sanskrit texts on art and other encyclopaedic texts from c. 12th Cent. A.D. mention different types of brush, their preparation and uses[16].

The other instruments connected with writing were compass (prākāra) and ruler (rekhāpati, samāsapati, kāmbī). The use of compass is mainly noticed for the preparation of horoscope by the astrologers and making artistic figures at the end of chapters of book or preparation of mystic diagrams in Tantric texts. Ruler was for making straight lines. It was piece of wood with strings fixed at equal distance, probably as measuring units[17].

The above is a sketchy form of the exterior and interior constituents of Mss. paving the way for further study of the subject as a part of manuscriptology.

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3. **Ibid.** p. 26
4. **Ibid.** p. 28
5. **Ibid.** p. 29
6. Bhowmik, Kalpana, **Pāṇḍulipi Paṭhan Sahāyikā.** Bāṃlā Academy, Dacca. 1992 pp. 30-31.
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13. Gough, A. E. **Ibid.** p. 18; Buhler, G. **Ibid.** p. 118

14. **Mānasollāsa.** ii. 1.;

Chandra, Moti, **Jaina Miniature Painting from Western India.** p. 91.

15. Chandra, Moti. **Ibid.** p. 91-92

16. **Ibid.** pp. 92-93.

17. Pandey. R. B. **Ibdl.** p. 86; Chandra, Moti, **Ibid.** p. 74.

MEDICINAL CURE OF THE EARLY BUDDHISTS IN THE BACKGROUND OF PALI VINAYA RULES

Dr. Manikuntala Haldar (De).

The Bhesajjakhaṇda of the Mahāvagga—a noteworthy section of the Vinayapiṭaka contains valuable informations regarding various common diseases and their remedies with help of medicine which are almost forbidden by the Buddha at the beginning of the Saṁgha. According to Mahāvagga, Buddha in the very early stage of the growth of the Saṁgha (Order) promulgated four main bindings of a Bhikkhu's life in the form of four Nissayas which technically mean resources or requisites. Among the four, the last Nissaya i.e., 'Pūtimuttabhesajjaṃ' (Skt. pūtimūtrabhaiṣajyaṃ) mainly stresses on medicament for the sick of the Order i.e., cow-urine as medicine for them, perhaps on the idea that cow-urine contained medicinal properties and easily available for the monks. The four main requisites of a Bhikkhu's life which every monk was bound to observe were explained beforehand to them at the time of Ordination although under unavoidable circumstances Buddha had to reverdict the rule and later on every monk had to give the declaration on it at the time of Higher Ordination (Upasampadā) and violation of this rule constituted a Dukkaṭa offence. (Na bhikkhave paṭigacc'eva nissayā ācikkhitabbā, yo ācikkheyya, āpatti dukkaṭassa. Anujānāmi bhikkhave upasampannasamanantarā nissaye ācikkhituṃ).[1] But it is interesting enough that with the development of the Order the rules became a matter of formality, and Buddha had to compromise with the unavoidable outer influence which gradually came out of social contact of the monks with the lay-devotees, royal patrons, local associations and so on. Besides, with the increasing number of the disciples of the Order various ailments and diseases spread over. So Buddha again sanctioned five kinds of articles viz., ghee (sappi), fresh butter (navanītaṁ), oil (telaṁ), honey (madhu) and molasses (phāṇitaṃ) as extra concession (atirekalābha).[2] But Buddha also gave instructions for the proper use of these articles, as for example, monks never should reckon these as substantial food (na ca oḷāriko āhāro paññāyati) and should use those edibles at right time i.e., at morning (kāle paṭiggahetvā kāle paribhuñjituṁ). Again, Buddha had to

compromise with the situation and had to relax and revise the rule to the effect that when needed, the monks should take the five above-mentioned accessories also at morning and evening.[3]

However, when needed Buddha allowed cooked tallow as medicine (vasāni bhesajjāni) prepared with oil[4] namely, of bear (acchavasā), of fish (macchavasā), of alligators (susukavasā), of swine (sukaravasā), and of donkey (gadrabhavasā), different kinds of roots as medicine (mūlabhesajjāni) viz., haliddā (turmeric), siṅgivera (ginger), vaca and vacattha (two kinds of orris root), ativisā(garlic),[5] kaṭukarohiṇī (black hellebore)[6], usīra (khus khus),[7] bhaddamuttaka (a kind of fragrant grass)[8]. Buddha also sanctioned flour (piṭṭha) made from trituration of these roots side by side the use of a grindstone and pestle for preparation of the same;[9] astringent decoctions (kasāvāni bhesajjāni) extracted from different plants, from the nimba tree,[10] from the Kuṭaja,[11] from the pakkava (a kind of creeper)[12], from the nattamāla (karañja tree);[13] different leaves (paṇṇāni bhesajjāni) viz., of nimba, kuṭaja, paṭola (a kind of cucumber–Trichosanthes dioeca), sulasī (basil),[14] kappāsikā (cotton-tree) etc., also fruits as medicine (phalābhesajjāni) like vilaṅgaṃ (Skt. vidaṅgaṃ),[15] pippalī (long pepper), maricaṃ (black pepper), harītakaṃ (yellow myrobalan)[16] vibhitakaṃ (beleric myrobalan),[17] goṭṭhaphalaṃ (goṭha fruit)[8]; different gums (jatūni) such as hiṅgu,[19] hiṅgujatuṃ (hiṅgu-lac), hiṅgu-sipātikam (podpericarp)[20] taka, taka-patti and taka-paṇṇī[21] sajjulasa (resin);[22] different salts (loṇāni) such as, sea-salt (sā muddikā), black salt (Kālaloṇaṃ) rock-salt (sindhavaṃ)[23] ubbhidaṃ (kitchen salt)[24] and bilaṃ (red-salt).[25]

Buddha prescribed application of powder as medicine (cuṇṇāni bhesajjāni) in case of itching, boiling, discharging, scabing or bad-smelling of body etc, (kaṇḍu vā, pilakā vā assāvo vā, thullakacchuvā ābādo, kāyo vā duggandho) along with a mortar and pestle (udukkhalaṃ musalaṃ) and chuṇaṃ sieve (cunṇṇacālini).

Interesting enough, raw flesh and raw blood in case of a disease 'not human' (amanussikābādhe āmakamaṃsaṃ āmakalohitaṃ) were allowed by Buddha as medicine[26]. Buddha prescribed different medicinal ointments (añjanāni)[27] for the disease in eyes (cakkhurogāvāda) namely, Kālañjana (black collyrium), rasañjana (a sort of ointment made of various ingredients)[28], sotañjana (a kind of ointment made with antimony),[29] gerukaṃ (yellow ochre)[30] and kapalla

(lamp-black).[31] In this context, Buddha further sanctioned various perfumes to be mixed up with these ointments. For curing 'headache' (sīsābhitāpa)[32] Buddha at first prescribed the use of oil on the head but later on Buddha's pescription was the medical treatment through the nose (natthu-kamma) with double nose-spoon (yamaka-natthukaraṇī) so that the oil might be poured proportionately to the nose.[33] In case of failure of above-mentioned medical treatment for the cure of 'headache' Buddha once again instructed to inhale the smoke through their nostrils of the burning drugs by smoke-pipe (dhūmanetta) by smearing them on wicks.[34]

In case of trouble with wind in the stomach (vātābādha), Buddha advised to take decoctions of oil (telapākaṃ) in mixture with moderate strong drink (majjapakkhitaṃ). Further, in order to cure rheumatism (aṅgavāto), Buddha prescribed various remedies such as, sweating-treatment (sedakammaṃ) and sweating by the use of herbs (sambhāraseda)[35] along with a great steam-bath (mahāseda)[36]. If the above-mentioned treatment became ineffective Buddha further advised to use a kind of medicinal water prepared from different cooked leaves (bhaṅgodakaṃ)[37] failure of which Buddha advised a small hot-bath cabinet (udakakoṭṭhakaṃ) for the treatment of rheumatism[38]. In case of rheumatism in the joints (pabbavāto)[39] Buddha allowed monks to let blood out of the affected place by using a knife of lancet[40]. If that failed to cure, Buddha advised to make use of a horn to let blood[41]. In order to cure blistered feet (pāda phālita) Buddha prescribed the use of ointment and foot-salve for remedy[42] and for curing boils (gaṇḍabādho) Buddha prescribed treatment with the use of lancet or by administering decoctions of astringent herbs (kāsāvodakaṃ) and salve or paste of sesamum seeds (tilakakka)[43]. Besides the abovementioned treatments Buddha advised to the use of compresses (kabalikaṃ) along with cotton bandages to tie up the wounds of the boil. In case of itching of the sore the monks were directed to use mustered-powder (sāsapa-kuṭṭa) to be cured[44]. When needed, Buddha also instructed to fumigate the wound, to cut off the proud flesh (vanamaṃsa)[45] formed on the wound. Besides, four kinds of filth (mahāvikaṭāni) viz., dung (gūthaṃ), urine (muttakaṃ), ashes (chārikaṃ) and clay (mattikaṃ) were applied for snake-bite (which are regarded as great purifiers by rustic people in India).

In the event of taking poison Buddha's prescription was drinking of a decoction of dung for recovery. For, a disease called

'gharadinnaka' (sickness in consequences of a poisonous drink) arising out of the result of sorcery of influences of witchcrafting[46] the remedy prescribed was drinking of decoction of soil turned up by the plough (sītālolim).[47]

In case of constipation (dutthagahanikā) Buddha's prescription was raw lye (āmisakhāraṃ) for cure and in case of jaundice (pāṇḍuroga) a decoction of cow's urine and yellow myrobalan (muttaharitakaṃ) as medicine.[48] Buddha's medical directive was to take purgative (virecana) in case a patient monk's body came to be full of bad humours (abhisannakāya)[49]. Buddha also had sanction to use clarified gruel (acchakañjika), natural juices (akatyūsaṃ)[50] and artificial juices (Kaṭākaṭa) and meat-broth (paṭicchādanīya)[51] whenever needed.

Besides the above-mentioned medicines the Vinayapiṭaka stresses on Buddha's special advice to take rice-milk (yāgu) which Buddha described as a perfect medicine conducive to health. It gives one life, beauty, ease, strength, intelligence and by drinking yāgu it is possible to check hunger, to keep off thirst, to regulate wind. It also cleanses the bladder, digests raw remnants of food.[52]

Thus it is seen that the evolution of the rule of the 'Pūtimuttabhesajja' started with five extra allowances carried on by relaxation on the use of a number of food articles by way of medicament by Buddha himself. As for example, whenever needed Buddha allowed cooked tallow as medicine prepared with oil. Different kinds of roots, herbs, plant leaves, bulbs, seeds, fruits, gums, salts etc. were also included in the list of medicines subsequently. Then gradually edible and palatable articles like telaṃ, ghee, various juices, meatbroth, rice-milk etc. were allowed by Buddha himself according to the circumstances. So the very rule on the 'Pūtimuttabhesajja' was lost and 'amplified or coupled with bye laws and corollaries.'

However, it is to be admitted that Buddha was very successful diplomat whenever he could understant that the thrust of demands inside and outside the Saṃgha was irresistible, he at once changed or relaxed the strictness of the rules before their violation. With the passing of days the living of monks became complicated and as such their demands increased. No longer they remained satisfied by adherence to 'Pūtimuttabhesajja' (cow-urine) as the only medicine.

They adopted different kinds of food articles as medicine for healing diseases and Buddha's acquiescence to this was mainly based on the ground of tolerance, practicability and appeasement.

It is apparently clear that Buddha's medicinal knowledge was as profound as astounding, otherwise how he could prescribed so many varieties of medicines for physical ailments. The diagnosis, of course, sometimes was based on beliefs and superstitions and some diseases were believed to have been caused by supernatural beings. Inspite of all these, the early Indian medicine and surgery may be stated to owe much to Buddha's forms of treatment.

FOOTNOTES :

1. Vin.I.p.58
2. Ibid.
3. Ibid, p. 200
4. Ibid.
5. According to Horner's translation of the Vinayapiṭaka (Book of Discipline IV. p. 271) the meaning of ativisā is 'garlic'. Rhys Davids (PED) and Childers (DPL) mention 'ativisā' (following Sanskrit form 'ativiṣā') instead of ativisa which is the name of a plant.
6. Abh. 582.
7. Skt. Uśīra, the fragrant root of Andrapogon Muricatum Abh. 601.
8. Skt, bhadramuṣṭa (Cyperus Rotundus)Abh. 599.
9. pisanasilā kā pisana poto kā Sp. V 1090.
10. Azadirachta indica Abh. 570.
11. The plant Wrightia Antidysenterica Abh. 573.
12. Sp. V 1090.
13. Ibid.
14. Reading of Vinaya Text (Part II p. 46) is 'tulsi' as conjectural form.
15. The plant Erycibe paniculata Abh. 586.
16. Abh. 567.
17. Ibid 569.
18. PED describes it as a 'medicinal seed' whereas Buddhaghosa is silent about it. M. William in Sans.-Eng. Dictionary places it under gotravṛkṣa and says that 'it is a plant Athagi maurorum which grows in a dry soil'.

19. Ferula assa foetida–a very well-known Hindu Medicine, See Wise 'Hindu System of Medicine' p. 152-154.

20. According to PED and Vinaya Texts (Part II) p. 147 holds that the probable correct spelling is 'sivātikā'. M. Williams describes it as a particular kind of grass, 'nādī-hiṅgu', Buddhaghosa says that the abovementioned three gums are just three types of hiṅgu (Sp. V. 1090).

21. According to Buddhaghosa there are also various kinds of lac (Sp. V 1090).

22. cf. skt. sarjarasa, Vide-Geiger's 'Pali grammar' p. 192.

23. It is of white colour says Buddhaghosa in Sp. V 1090.

24. Sp.V 1090.

25. Buddhaghosa's opinion is that 'red-salt is cooked together with all kinds of ingredients'. It is probably 'bit laban' of Hindustani, also called bilāla (Abh. 461).

26. Vin. I, 203.

27. Ibid.

28. Sp. V 1090.

29. Identical to Sanskrit 'Srotañjana'. According to Buddhaghosa (Sp. V 1090-91) it originates in rivers and streams (sotañjanaṃ ti nadīsotā dīsu uppajjanakaṃ añjanaṃ).

30. Skt. gairika, Buddhaghosa says 'geruko nāma suvaṇṇageruko' cf. Skt. Kañcanagairika and svarṇagairika; Rhys Davids (PED) says it is red chalk used for colouring.

31. Kapallaṃ iti dīpasikhāto gahitaṃ asi, 'soot taken from the flame of a lamp' Sp. V 1090. According to PED , Kapalla is an error for Kajjala (lamp-black) cf. Journal of the Pali Text Society 1887 p. 167.

32. 'heat in the head' or 'headache' PED.

33. PED translates 'natthu-Karaṇī as 'pocket-handkerchief' DN Vol-1 (p.12) mentions the same treatment.

34. cf. Vin. II 120; J IV 363; Th A 14.

35. Sambhārasedaṃ iti nānavidha paṇṇa-bhaṅga-sedaṃ Sp. V 1091.

36. Buddhaghosa explains 'mahāsedaṃ' as follows :— a pit of the size of a man filled with charcoal and covered with a coating of earth, sand and various leaves helpful for curing rheumatism (nānāvidhāni vāta-haraṇa-paṇṇāni) are spread over on which the patient used to lie down with affected limbs smeared with oil. Sp. V 1091.

37. Sp. V 1091 'Nānāpaṇṇabhaṅgehikuthita udakaṃ. Tehi paṇṇehi ca udakena ca siñcitvā siñcitvā sedetabbo'. Here 'bhaṅga' may mean 'broken bits' (as Vin Texts II p. 57) of the leaves of 'hemp-leaves'. PED remains silent about its exact meaning.

38. Udaka-koṭṭhe pāṭiṃ vā doṇim vā uṇhodakassa pūretvā tattha pavisitvā sedakammakaraṇaṃ Sp. V 1091.

39. PED translates it as intermittent ague.

40. Sp. V 1091.

41. Vide—Wise p. 176.

42. Vide—Vin Texts II p. 58 f. n.1

43. Although tilakakka means ground sesamum seeds (piṭṭhihi tilehi attho-Sp. V 1092) but kakka means paste or salve Vide-Wise p. 129.

44. Sāsapa = Skt. Sarṣapa; i.e., powder from root √'Kut' to crush'. At Sp. V p. 1092, Buddhaghosa explained it as piṭṭha (ground).

45. The reading of Sp. V p. 1092 is vaḍḍhamaṃsa i.e., upper covering flesh (vanamaṃsaṃ iti adhika-maṃsa).

46. gharadinnakābādho ti vasikaraṇapānakasamuṭhiṭarogo Sp. V p. 1092.

47. Sp. V p. 1092.

48. Also in cure of jaundice prescription of ghee found in Vin I. 276.

49. cf. Vin. II, 119.

50. Akaṭayūsaṃ iti asiniddho mugga-pacita-pariyo Sp. V 1092.

51. cf. Vin. I p. 231-38, Sp. V. 1092 describes it as maṃsarasa 'flavour of meat'.

52. Vin I, 221. The last five advantages occur also at A III p. 250. *

*(Paper read in the 33rd All India Oriental Conference).

List of Abbreviations :—

A	Aṅguttara Nikāya. Vol V PTS, 1900
Abh	Abhidhānappadīpikā ed. W. Subhūti, Colombo, 1883
Dhammapada Commentary	Dhammapada aṭṭhakathā, 4 Vols, PTS, 1906-14
DPL	A Dictionary of the Pali Language ed. R. C. Childers New Delhi 1979
Geiger's Pāli Grammar	Pali Literature and Language, Strassburg, 1916
J	Jātaka ed. V. Fausboll, 6 vols, PTS, 1962-64
PED	Pali-English Dictionary ed. T.W. Rhys Davids and William Stede, New Delhi. 1975.
Sans-Eng Dictionary	Sanskrit-English Dictionary ed. Sir. M. M. Williams, Delhi, 1988
Sp	Samantapāsādikā ed. J. Takakusu Vol V PTS, 1969
ThA	Theragāthā Commentary, Ed. Pischel, PTS,1883
Vin	Vinayapiṭakaṃ, 5 Vols, PTS. 1879-82
Vinaya Texts	Tr. Rhys Davids and H. Oldenberg, Sacred Book of the East Vols 13, 17, 20.
Wise	Commentary on the Hindu system of Medicine (Vide - SBE Vinaya Texts Part II p. 174)